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James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
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THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music


F. WEINGARTNER

Felix Weingartner has been chosen as conductor of the General Music Society of Basel, one of the musical organizations of Switzerland. He will also become director of the City Conservatory and will conduct a series of operas at the City Theater. Mr. Weingartner first became familiar to American audiences when brought here as guest conductor of the New York Philharmonic Society. Later, in 1912, he was conductor for the Boston Opera Company.

The Paris Opera Comique company in its entirety is reported to be about to make a three months' tour of Brazil.

M. Louis Vierne, Titular Organist of Notre Dame Cathedral of Paris, is a welcome visitor in "The States," where he has been giving a series of organ recitals with pronounced success. On the evening of February 9 he was heard on the great organ in the Grand Court of the Wanamaker Store of Philadelphia.

In The "National Capitol Official Song" Contest, recently held, the judges have announced that in their opinion no song was submitted worthy of the award which consequently has been withheld.

The First International Exhibition of Music will be held in Geneva, Switzerland, April 28 to May 22. It is sponsored by the Swiss Federal Council and the Secretary-General of the League of Nations. The city of Geneva and leading musicians of Europe and the United States. There will be a great display of modern instruments of all varieties, including the mechanical. Also there will be a season of German opera; chamber music concerts by Conzertgebouw Orchestra of Amsterdam, under Mengelberg; the Augusteo Orchestra of Rome, under Molinari; and performances by the Paris Opera Comique with the Conservatoire Orchestra.

American Church Music is to be featured during the National Music Week, May 1-7; and organists and choirmasters have been asked by the committee in charge to prepare for the opening Sunday, May 1, as nearly as possible according to the following scheme: Three organ pieces, three hymns of American composition, and three vocal numbers including two choral anthems and one solo.

Deems Taylor's three-act opera, "The King's Henchman," had its world premiere at the Metropolitan of New York on the evening of February 17. This is the first opera ever "commissioned" by this great organization and the twelfth American musical work for the stage to which it has given a first performance. Florence Easton, Edward Johnson and Lawrence Tibbett created the leading roles. New York papers were practically unanimous in proclaiming this opera as the greatest real success in the history of any American composer. The ETUDE heartily congratulates Mr. Taylor upon his achievement.

"Fidelio," Beethoven's one opera, was revived at the Metropolitan Opera House, New York, on the evening of January 25. This was the first time it had been heard from that stage in ten years.

Schumann's First Symphony, in B-flat, in its full score accompanied by the original sketches, has been purchased at auction by the Congressional Library at Washington.

Musicpal has come forward with one of the most perfected instruments of many years, for the development of opera composition. This is a chain of amateur opera companies where young composers are invited to try out, a thing which cannot be expected often from the great metropolitan opera companies.

Frederick Neil Innes, one of the most prominent of the bandmasters of the later part of the nineteenth and earlier years of the twentieth centuries, passed away in Chico on January 7, at the age of sixty-seven. He was America's first great trombonist—probably the greatest this country has seen. He was for years with the famous Gilmore Band and at the death of that great leader led his own organization.

Richard Wagner will have honor done to his memory by a special hall devoted to unusual relics of the great musico-dramatist, at the Theater Exposition, to be held at Magdeburg from May to December.

The Chicago Civic Opera Company is to have a new home of its own, according to a statement of President Samuel Insull that ground has been acquired for the purpose and architects asked to prepare designs for the new building. This is to be a great skyscraper from which office rentals will help to finance the Civic organization. Neither is it to be forgotten that the New York Metropolitan recently announced similar plans.

Geraldine Farrar is announced for a return engagement as "guest" artist at the State Opera of Berlin, where she won her first triumphs. Among her rôles which she will assume are her favorites, "Cio-Cio-San," "Carmen" and "La Tosca."

Theodore Thomas Memorial Concerts were played by the Chicago Symphony Orchestra on January 7 and 8, in honor of its venerated founder and first conductor, who died on January 4, 1905.

Alfred Piccaver, American Tenor, has been made an honorary member of the Vienna Opera by the Austrian Government—the first time that a foreigner has been so honored.

Mozart's "Marriage of Figaro" was revived in German at the State Theatre of Berlin—and commended by the press as one of the outstanding operatic achievements of the season.

W. A. Smith, founder of the City School of Music of Charleston, West Virginia, and a leader among the musical educators of that state, passed away on January 1, 1927.


LOUISE HOMER

Mme. Louise Homer, so long a stellar contralto of the Metropolitan of New York, is to return to that temple of opera for a series of performances next season. Mme. Homer made her début at Covent Garden, London, in 1899, as *Amneris,* which remained one of her most successful rôles. After joining the Metropolitan Company, she achieved distinction as a Wagner interpreter, and created the rôle of Sentzig in "The Pipe of Desire," by Converse, when it was produced at the Metropolitan of New York.

The American Matthay Association met for a three days' session at the Riverdale School of Music, New York, on December 29. An interesting event was the announcement of a $1,000 scholarship for a year's study under Tobias Matthay in London, the recipient to be had from the Riverdale School of Music.

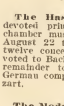
John Beach Cragun, widely known as a musician and writer, passed away in Chicago on January 31, 1927. Born at Kingman, Kansas, March 21, 1883, he was educated in music mostly at Oberlin Conservatory, the New England Conservatory, and in Berlin.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

Becoming well-known as a band leader, he was called some ten years ago to lead the Chicago University Band. He later established in Chicago the Cragun School of Music for the special purpose of coaching band and orchestral music. Well-known as a composer, he wrote the first concerto published for the saxophone. His contributions to THE ETUDE had been widely read and commended.

Gottfried Wagner, grandson of the great creator of the music-drama, has made his debut as a pianist at a recent concert at Bayreuth, Germany.

Prince Joachim Albrecht, of Prussia, a cousin of the former Kaiser, is conducting a season of orchestral concerts in Austria and has announced his intention of a tour of America.


GUSTAV MAHLER

Gustav Mahler, who has been mentioned as "the last in the heroic family of Schubert, Brahms, Bruchner and Beethoven," has to have a memorial in Vienna. American music lovers have been invited to contribute and may communicate with Artur Bodnisky, at the Metropolitan Opera House, New York, where Mahler was one of the conductors from 1907 to 1909. The University of Vienna is sponsoring the movement.

The Musicmere Festival (England), devoted primarily to the older classics of chamber music, will be held this year from August 22 to September 3. There will be twelve concerts, three of which will be devoted to Bach, four to English music, and the remainder to French, Italian, Spanish and German composers, including Haydn and Mozart.

The Modest Accordion is this year celebrating its centenary, though it was not till 1829 that Damian produced the perfected instrument in Vienna. Though its once great vogue has passed, in the hands of skilled players, such as are found in southern Europe, the instrument is not without its artistic merits. It will be remembered that when coming to America no less a personage than Charles Dickens borrowed an accordion from the steward and, as he wrote home, "regaled the ladies' cabin."

Alexander von Zemlinsky, composer and heretofore conductor of the Czech Opera House at Prague, has been induced to accept the post of conductor at the Berlin State Opera House on the Platz der Republik. Whether this means the entire or partial release for Otto Klemperer from this position is not reported.

Frank L. Stanton, poet laureate of the State of Georgia, known throughout the musical world by his lyric, "Mighty Lak' a Rose," which was set to music by Ethelbert Nevin and first sung by Lillian Nordica, and by his "Just a-Wearyin' for You," for which Carrie Jacobs-Bond wrote the music, died at Atlanta, Georgia, on January 7. He was born at Charleston, South Carolina, February 22, 1857. It is said that he received one hundred and fifty dollars each for the song rights of the poems mentioned.

Francesco Cilea, composer of "Adrinna Lecouvreur" and director of the Conservatorio di Napoli, is reported to have finished a new three-act opera, "La Rosa di Pompei" (Rosa of Pompei).

The Beethoven House at Bonn is to be turned into a museum in memory of the composer. It is to be restored and furnished with an exhaustive library of Beethoven literature. Autographed letters, articles from newspapers of the period, facsimiles of the master's scores are to be exhibited. The University of Bonn and the Prussian Government are sponsors for the undertaking.

Historic Covent Garden Theater, which so long has been the home of the "grand opera season" of London, is reported to be about to be razed in the near future. A new house in the Hyde Park district is under consideration.

The Famous Meyer Collection of Musical Instruments, numbering twenty-six hundred specimens, has been bought by the Saxon Government and will be removed from Cologne to become a part of the Ethnological Museum of the University of Leipzig. A unique feature of the museum has been that all instruments have been kept in repair for the playing of music of their period, among them being the only specimen still in its original condition of a grand pianoforte by Bartolomeo Cristofori, inventor of this instrument.

Of Beethoven Anniversary Celebrations, perhaps the most ambitious undertaking will be that by the Philharmonic of Berlin, nine symphonies by the "Conductorless" Orchestra of Moscow.

Five Million Dollars in Royalties are sent from London to the United States each year for stage works produced in the British capital, according to the report of Colonel Harry Day. Of this Sir Alfred Mattei and Mr. Nunnette, between them, earned nearly a half million dollars of this sum for the American holders of rights.

The St. Louis Symphony Orchestra, the second oldest of such organizations in America, has been saved from present financial difficulties by a gift of fifty thousand dollars from Mrs. Cora L. Fowler, which also has given impetus to the "drive" for a guarantee fund to cover a period of some years.

Mozart's "La Finta Giardiniera" (The Feigned Gardener's Wife), which was first heard in Munich, January 13, 1775, had its first American performance, by the Intimate Opera Company, at the Mayfair Theater, New York, on the evening of January 18, 1927.

Ca d'Oro, the palace on the Grand Canal of Venice which was once the home of the Doge, and also subsequently in "La Gioconda," and was at one time the residence of Taglioni, the celebrated ballet dancer, has been restored and reopened with state ceremonies.


E. KORNGOLD

Korngold's "The Ring of Polycrates" (Der Ring des Polykrates) received its American première at the Metropolitan Opera House of Philadelphia on February 10, by the Philadelphia Civic Opera Company. A splendid production was given, with Irene Williams in the leading rôle. Critics were agreed that there was great beauty in the musical score, but were not so unanimous as to the work being "great opera."

Serge Konssevitzky has renewed his contract with the Boston Symphony Orchestra for at least two years. Already he has been with the organization for three years, during which period he has done much to revive the former prestige of this great band of instrumentalists.

(Continued on page 323)

The Musical Lighthouse

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THE ETUDE

APRIL, 1927 Single Copies 25 Cents VOL. XLV, No. 4

Better Days in Light Opera

A short time ago a celebrated (or shall we say notorious) Jazzaphonist explained to the writer how some of the "weird" effects were produced in Jazz. You simply played the same melody on one instrument a half tone higher than the other instruments in the group. Simple! What better recipe could there be for Cacophony. Lacking the genius of Gershwin and others who have employed jazz as a ladder to climb to greater heights, the improvising Jazzaphonist deliberately makes all kinds of musical grammatical blunders under the miseonception that he is doing something particularly smart. Just now the public is waking up to all this clap-trap and is beginning to realize that it is largely a waste of time to expect unusual results from people who make a brag of being illiterate.

The theater managers know this, and in recent years they have been turning to better and better operatic productions. The performances of Gilbert and Sullivan's most subtle operetta, "Iolanthe," in the presentation made by Mr. Winthrop Ames, amid artistic surroundings which have established new standards of good taste in the theater, has been, contrary to the predictions of ignorant Broadway Jazzaphonists, a huge popular sueeess. "The Student Prinee," "The Song of the Flame," "Rose Marie," "Countess Maritza," "The Vagabond King," all are light operas with exeellent stage music gorgeously presented by capable musicians. The public flocked to the box offices, and the managers hunted for more such works.

One of the most praiseworthy efforts of the year was "Deep River" by Franke Harling and Laurence Stallings, whieh was produced by an Ameriean manager, Arthur Hopkins. This was an American opera from curtain to eurtain. The music was excellent, the story fine, and the production one of the most beautiful Broadway has ever seen. It was given with a managerial daring and generosity that will long reflect upon the artistic earecr of Mr. Hopkins. Those who saw it and enjoyed it know what to expect in beauty from Mr. Hopkins in the future. He is reported to have a vast amount of money in this production—an investment in beauty whieh we trust will bring rich returns in the future.

Musical Boswells

Most all of the great masters have had Boswells who have in their way been as faithful to their heroes as was the dutiful James to the cranky old Dr. Samuel Johnson. Appreciation is an invaluable asset for genius. Moliere found it in the person of his cook to whom he often read the wet manuscripts of his plays. Soerates poured his wisdom into the open ears of Plato, and thus was mueh of his rich philosophy preserved for the world.

Schubert's friend Vogl was of immense importance to him when he was writing his immortal songs. With a great singer at his side, Schubert learned in a practical manner the true limitations of the human voiee. Therefore he did not treat the larynx as though it were an oboe or a tuba. Schubert's songs "sing" largely because of his admirer and "encourager" Vogl.

Anton Schindler, "who tagged after Beethoven like a hunter's hound," helped the master immeasurably. When Beethoven's irascibility became so aeute that their friendship parted, Sehindler was big enough to forgive his master and was at once at hand when he learned that Beethoven was approaching his end. No son eould have been more attentive. After the master's death, Schindler had printed upon his visiting cards, "Friend of Beethoven."

Buying the New Piano

Buying a new piano is really a matter whieh demands very careful consideration.

First of all, consider the use to whieh you must put the piano, in relation to the amount of money you have to spend.

Of course, the object is to get "the most piano" for the amount set upon. Do not dream of getting a piano that is really worth $1500 for $459. Despite certain advertisements and talk of lively salesmen, *you will not get any more in the end than you pay for.* Don't buy a eheap piano represented to be equal to an expensive one. Manufacturers and merchants are not philanthropists. They have figured costs and overhead, so that you will have to pay for what you are getting.

Your main proteetion in getting a new instrument is the reputation of the manufacturer. Reputations are not made over night. They eome from established good will earned by the name of having turned out substantial instruments of real artistic worth, made by experieneed workmen.

The making of a piano requires capital, experience, a well-equipped plant, a well-designed scale and facilities for making the *furniture side* of the instrument substantial and in the best of taste. It is not a business in which anyone without these factors can enter, as one might open up a small enterprise.

Pianos come and pianos go, like automobiles. The failure of some piano companies is by no means always due to inferiority of the instrument. In fact, we know of several firms no longer existent which made fine instruments. Lack of enterprise, poor judgment, bad business methods, eareless advertising, any number of things may contribute to the collapse of a well-established house. On the other hand, many purely "commercial" makers have existed for years.

The Etude has received thousands and thousands of letters from people who have been in a quandary about buying pianos. We do not sell pianos. We have no piano that we are promoting. We merely give the opinion of reputable authorities about instruments, when our patrons ask. We know that we have saved many of our friends from buying cheap, unknown, steneiled pianos that might have fallen apart in a few years.

In faet, our friends have come to depend upon us so extensively that it has become necessary for us to organize this matter of service for piano buyers upon a more systematic basis. We shall be glad to answer inquiries from our friends. We must insist that we shall not be asked to compare one manufacturer's product with another. That would be unfair. We have records of practically all of the established instruments. It is not our purpose to condemn any instrument—merely to give information relating to those about which we have some reliable account. In writing always state the style of instrument you contemplate buying and the price asked for it. Address your letter to Etude Eduеational Serviee Department, Attention of Piano Expert.

The Musical Millionaires

There seems to be an impression that the very large fortunes earned by musicians of today are without preeedent. This is by no means the case. Of eourse the wealth of Caruso, Paderewski, Galli-Curei, Puccini, Verdi and Riehard Strauss can be compared with that of artists of other days only through an interpretation of the relative value of the monetary unit.

It is very hard to estimate what the dollar of today would be when translated into the ducats of the seventeenth and eighteenth centuries, but it is nevertheless interesting to learn

that when Senesino, the famous male soprano, retired to his native Italy, his wealth was estimated at seventy-five thousand dollars. That was in 1735 when a few shillings made up the weekly wage of the average workman. Farinelli, another male soprano, received a salary of 50,000 francs a year from King Philip of Spain whom the singer cured of melancholy. But that was one hundred and eighty years before the world war, and the franc was not then dancing around the financial gamut from 1.84 to 5.00. Fifty thousand francs in those days were doubtless $50,000 today. Farinelli, however, was rich when he went to the morose monarch.

Many composers, from Handel to the present day, have been well provided with this world's goods. Handel was enabled to give over $35,000 to the Foundling Hospital in London, through his musical efforts.

Nationalizing the Composer

WHAT hope has Japan, or China, or South Africa, or North America for a national composer?

If we would believe the nationalists, the composer should write only in the idiom of his grand-daddies. Therefore, a Chinaman who produces a symphony worthy of being ranked with the greatest symphonies of Beethoven, Brahms, César Franck or Respighi has really no business to dabble in such a form of art, because his blessed ancestors had music of a totally different sort. Nonscnse! If an oriental can write a great symphonic masterpiece, let us recognize it for its worth and not because it was written by a Chinaman.

Greig is said to have been the most "nationalistic" of the composers. Yet there are a great number of compositions of Grieg that are thoroughly cosmopolitan in their type and development. Possibly the genius of Grieg was hampered by nationalistic moats and walls.

Chopin is called by some a Polish composer and by others a French composer. As a matter of fact, he was one of the most cosmopolitan in type. Some of his pieces are distinctively Polish, others of the French Salon, and still others of distinctly German model, as in parts of the great Sonatas. Chopin would not have been the giant he was had he not been able to speak in many musical tongues.

What shall be the musical idiom of America? John Powell contends for the Anglo-Saxon idiom of our ancestors. But what about those Americans whose ancestors came from France, Spain, Scandinavia or Germany over a century ago? Surely they are Americans, according to all American conceptions. What Mr. Powell has to say, is, however, most interesting, and we shall have the pleasure of presenting his opinions in more detail in a later issue.

Practical Vision

THE LATE Theodore Presser, with his keen mind, remarkable initiative and vigorous personality, was first and foremost a practical man. He had the gift of looking far into the future and making provisions for many contingencies that others did not foresee. It was his privilege to outline the policies of the Presser Foundation during his own lifetime. The Foundation was really nothing more than an organization designed to continue and expand his educational and philanthropic ideals. It took up the work he had been doing personally for upwards of a quarter of a century in assisting the art of music and teachers of music. Thus during his lifetime he established departments as follows:

I Department of the Home for Retired Music Teachers. (A Corporation supported by the Foundation),
II Department of Scholarships,
III Department of Relief for Deserving Musicians,
IV Department for Music Buildings at Colleges.

The Home, started in 1907, has, since 1914, occupied a magnificent building in Germantown, Pennsylvania. It supports some fifty-five residents. At present it has a waiting list for women. There are one or two vacancies for men. Full particulars may be had by addressing the Executive Secretary of the Foundation at 1713 Sansom Street, Philadelphia.

The Department of Scholarships has at present 142 Scholarships, amounting to $250 each, in as many Colleges with music Departments. A scholarship is granted to the College which in turn selects the individual who benefits thereby. The Foundation does not influence in any way the giving of the Scholarship. The list of Colleges selected to administer grants is determined independently by a group of Directors, mostly college presidents, representative of different parts of the country.

The Department of Relief for Deserving Musicians administers a number of pension grants to musicians who for various reasons are not eligible to the Home for Retired Music Teachers. It has also administered sizable emergency grants to musicians in distress in America and in Europe. In Europe the Foundation has coöperated with the Friends' Committee (Quakers) and with the Deutsche Hilfsbund. Musicians of international renown, reduced by reason of the great war, have frequently been helped by these means.

The Department for Music Buildings at Colleges was planned by Mr. Presser during his lifetime, to assist colleges with excellent music departments to secure adequate buildings. One building was in course of erection during the Founder's lifetime and was inaugurated last March (Hollins College, near Roanoke, Virginia). Three other buildings are now in prospect, one of which, at Hardin College, Mexico, Missouri, is now nearly completed. Over thirty applications for buildings have been received from colleges. The Foundation is considering these applications in the order of their receipt, believing that to be the only fair method of procedure. It will therefore be some years before the revenue of the Foundation will permit it to assist many of those who already have applied.

The Foundation has therefore an elaborate program designed to consume available revenue for several years to come. The Trustees will expand each department in proportion to the needs of the Department and the income of the Foundation.

The founder provided that no new department designed to accomplish a major philanthropy, such as the foregoing, could be established without a majority consent of all of the Trustees of the Foundation for three consecutive meetings. This provision has been of immense value to the officers of the Foundation who have naturally been importuned to support numerous different projects since the death of the Founder.

During the past year the number of Scholarships has been increased. The Home has been maintained as during the Founder's lifetime, no very great demand for additional rooms having manifested itself. Should such a demand arise the Foundation will increase the capacity of the Home as required. The Department for Needy Musicians has increased its expenditures very greatly during the past year. This is due to the fact that the musical public has become acquainted with the work of the Foundation, a condition which was almost impossible during the Founder's lifetime owing to his modesty and avoidance of publicity of any kind. After Mr. Presser's passing this department became more widely known.

Mr. Presser's vision was broad, idealistic and based upon long, wide personal experience. All of the body of some thirty Officers, Trustees, Directors and other officials were known to him personally during his lifetime and for years had discussed his ideals with him. The development and expansion of these ideals has therefore become a trust of a personal character to be administered with the view of communicating to succeeding groups the Founder's practical ideals, to be advanced according to the future needs of the art and its followers. The office of the Foundation is at 1713 Sansom Street, Philadelphia, Pennsylvania.

The ideal of the Foundation is to do as much good as possible to the greatest number, within its restrictions.

How to Use the "Weight and Relaxation" Method

As Explained in Five Practical Lessons

By GABRIEL FENYVES
Hungarian Virtuoso to Arvid A. Erickson

Critics and audiences of the most important European music centers have acclaimed Gabriel Fenyves as one of the most remarkable pianists of the day. Mr. Fenyves, who was born in Hungary, made his début when he was twelve years old, playing the "Second Hungarian Rhapsody" by Liszt. On completing his studies in piano and composition at the Royal Academy of Music, Budapest, he continued his work under the famous Professor Stephan Thoman, who had been a pupil of Liszt, and who was teacher of Erno Dohnanyi, internationally-known pianist, and Bela Bartok, the modern composer. Later, Mr. Fenyves appeared with great success in concert tours in Austria, Roumania, Holland, England and other European countries. In the middle of his London successes, he was brought to this country to head the piano department at the Minneapolis School of Music and Dramatic Art where he conducts a master class for artist students and teachers. Recently he was soloist with the Minneapolis Symphony Orchestra. "The Etude Music Magazine" has in preparation a large number of practical articles of this type.

HEIGHTS of real success are reached by only a few of the thousands of piano students despite daily practice of from two to four hours. This percentage can be increased materially through studies in the proper direction with a resultant saving of from three to five years of work.

This is the firm conviction of Gabriel Fenyves, famous Hungarian pianist.

"I do not pretend to bring any inventions or original ideas to the piano students of this country," he said, "but I would like to present a few practical hints on how to use the weight and relaxation method. There are excellent theoretical books on this subject, especially those by Tobias Matthay and Rudolf M. Breithaupt, but few of them explain how to put these principles into actual use, so that the student, even without a teacher's assistance, may go to the piano and work out the weight and relaxation method for himself."

These principles, as worked out with the pupils in Mr. Fenyves' master classes, are outlined here in five lessons. Teachers of advanced students or master classes, he explains, find that ninety per cent of their pupils have some or all of the following difficulties:

1. Lack of touch and tone production.
2. Stiffness in the fore-arm, upper-arm and shoulder muscles.
3. Poor octaves and chords, especially in portissimo passages, caused by lack of flexibility of the wrists.
4. Poor trills, broken octaves and tremolos.

The Fundamentals

TOUCH AND TONE production are considered the most important acquirements in piano playing, being characteristics which distinguish the artist from the amateur. Stiffness in the arm and shoulder muscles causes uncertainty in the playing and this, in turn, results in fear that the mistakes made during practice will crop out when playing before an audience. Stiffness of the wrists makes the playing of octaves and chords in a pleasing way practically impossible. In loud passages students bang the keys on the theory that the harder they pound the louder the tones, which, in practice, is responsible for so many headaches at pupils' recitals.

Ninety-nine per cent of the students have trouble with trills, broken octaves and tremolos. This can be eliminated by using the rotary or shaking motion of the fore-arm, which constitutes one of the chief departures from the old technic. In the old method the fingers only are used, while in the new the whole arm is used so that a person may play trills and tremolos for any length of time without tiring.

These are the ills with which the teacher of a master class or of advanced students must deal, and, like the physician, he should first diagnose the individual ailments of the patient.

The next step is to teach the pupil the difference between contraction and relaxation and to convince him of the necessity of relaxation by demonstrating the difference in tone color produced by stiff muscles and that resulting from relaxed arm and relaxed muscles.

The latter especially are necessary for the melody touch. The tone produced with relaxed muscles and with the arm weight will be singing, sonorous, pleasant and beautiful and will possess carrying power. The tone produced with stiff muscles and with fingers only will be dry, empty, harsh and metallic.

Here, then, are the lessons, as outlined by Mr. Fenyves, the first containing exercises in relaxations.

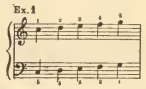
LESSON I
General Relaxation Exercises

THE PUPIL SHOULD take a natural position at the piano and then center his attention on the knuckles. The first obstacle to overcome is to see that the knuckle joints, instead of being depressed and sunken, causing contraction in the wrist and fore-arm, are raised, forming an arch which gives freedom in the wrist and fore-arm muscles.

Then notice the thumb. In the old method the thumb is held down flat on the keys, which depresses the wrist and stiffens the fore-arm muscles. Instead, the thumb should be held almost perpendicular to the key, the inside fleshy portion touching it. Take care that the thumb nail does not touch the key. This will result in a higher position for the wrist and the whole fore-arm, assuring an easier and more natural motion. The wrist, fore-arm and knuckles are on nearly the same level, the wrist just a trifle higher than the knuckles. The knuckle-joint of the fifth finger should not be depressed but extended with the other fingers, the fifth being straight rather than curved.

The right hand should be placed so that the fingers are poised above C, D, E, F, and G, thus:

Ex. 1



With the arm weight resting on the third finger, raise the hand, wrist and arm so that you feel the full weight of the fore-arm and upper-arm, as far as the shoulder, resting on this finger. This is a contracted position and is followed by relaxing the whole arm letting it fall or slump. Repeat three or four times.

GABRIEL FENYVES

The same movement should be executed with each of the other fingers as pivots, upward and forward with the full arm weight, and then letting arm, wrist and fingers fall. After the third finger, try the second, then the fourth and finally the fifth. Fore-arm, finger and wrist—in fact, all muscles involved—are virtually limp. This is known as the first "up and down" motion demonstrating the difference between contracted and relaxed muscles; the motion used for all melody touch.

Next is the rolling movement of the wrist used to eliminate stiffness and the tired feeling of the wrist muscles. Place the third finger on E, same hand position as for illustration No. 1, and roll the wrist in a circular motion, both directions. Then use a horizontal motion, the palm of the hand moving in a plane parallel with the keyboard, both clockwise and counter clockwise, the upper arm and the elbow remaining almost passive. This motion should be continued until the elbow and shoulder feel loose.

Follow this with the rolling motion of the upper-arm, the elbow making a complete circle, first in one direction and then reversing, the hand always in the same position, that is above C, D, E, F, G. As before, use the third finger first, then the second, thumb, fourth and fifth fingers.

Finally, try the shaking motion for trills, broken octaves and tremolos, using the whole arm instead of the fingers only. Shake the fore-arm from the elbow down using each finger separately as a pivot.

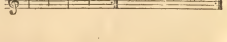
Few students will be able to do this correctly at first. As a help to get the shaking sensation in the fore-arm, throw out the hands, palms down, then turn palms up with the thumb out. This is a contracted position and should be followed by a relaxed position, accomplished by letting the arms fall. Open the palms upward again and repeat the exercise. This should produce the rotary feeling as a preliminary to shaking the whole arm.

Thus you will begin to feel the difference between contracted and relaxed muscles, and, after some practice, will be able to play for hours at a time without tiring.

LESSON II
Scales, Arpeggi and Seventh Chords

THE DIFFICULTY in playing scales (which are always divided into two parts) is the passing of the thumb under and over the third and fourth fingers. Therefore a preliminary exercise is given between E and F. The thumb is passed *under* the third finger and likewise *under* the fourth finger in going from B to C in ascending the scales, thus:

Ex. 2



In descending the scale, play with the thumb first, then pass the third and fourth fingers over the thumb, thus:

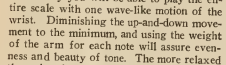
Ex. 3

This exercise will be accomplished with greater ease if the wrist describes a wave-like motion, assisting the thumb to pass under the third or fourth finger, as the case may be. The more rapidly this is done the smaller is the wave-like motion, decreasing in fast passages to a point where it can hardly be discerned. Until you get the "feel" of this motion it will be better to exaggerate it. These movements, when used by an artist trained in the modern technic, are scarcely noticeable.

Now play the scale, but combine the motion just described with the "up and down" movement outlined in the first lesson, going up with the arm and resting its weight on each finger and relaxing at once. Play C, D, E and then passing the thumb with the wave-like motion just referred to, play F, then G, A, B and C, remembering always to move the arm forward with its natural weight on the finger used, relaxing at once, and repeating on the next finger.

This gives the preliminary exercise for acquiring the touch used for all melodies. Eventually you will be able to play the entire scale with one wave-like motion of the wrist. Diminishing the up-and-down movement to the minimum, and using the weight of the arm for each note will assure evenness and beauty of tone. The more relaxed the wrist, the greater the freedom for wrist and fore-arm. This latter, in turn, produces a more even, sure and balanced scale.

Ex. 4

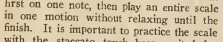


Quite different from the legato touch produced by the foregoing method is the staccato obtained by pressing the key and suddenly relaxing the arm, at the same time releasing the key. Practice this at first on one note, then play an entire scale in one motion without relaxing until the finish. It is important to practice the scale with the staccato touch because it helps loosen the muscles in the arm and is a great aid in building up velocity.

After practicing the scale in legato and staccato, play the following exercises, using both touches: Czerny, Op. 299, Book I, Nos. 1, 2, 5, 9 and 25; Cramer, *Sixty Exercises*, No. 1 (Bülow Edition); Clementi, *Gradus ad Parnasum* (Tausig), Nos. 1, 2 and 6.

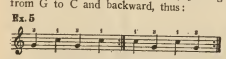
Following the scales, try the arpeggi, using the same wrist movement, passing from G to C and backward, thus:

Ex. 5



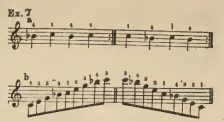
Use the same touch as in the scales, first practicing the legato full-arm weight for each note. Then take the entire arpeggio in one motion; next, practice the staccato touch, separate arm movement for each note, and then the whole arpeggio in one motion. Play thus chromatically through two octaves in all keys, ascending and descending. The arpeggi as well as the scale should be done first with each hand separately, then with both hands together.

Ex. 6



On completing the arpeggi, try the seventh chords on the black keys as well as the white, using the thumb instead of the usual third finger. Also use the wrist motion as before, by passing the thumb under the fourth finger, for both legato and staccato touches.

Ex. 7



These exercises should be practiced with separate hands first, then with both hands, playing through four octaves, loudly and softly, crescendo and decrescendo, ascending and descending, and in all keys chromatically. If done properly, the pupil should then play exercises No. 3, 7; second book, No. 12, and third book, No. 30 in Czerny; No. 20 in Cramer, and Nos. 7 and 23 in Clementi. All these books have numerous exercises in scale, arpeggio and seventh chord selections.

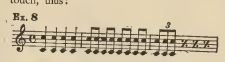
Remember to alternate between right and left hands in practice so that both will be developed at the same time.

LESSON III
Octaves and Chords

CONTRARY to the old method of playing octaves with stiff wrists, the new method of relaxation is used, the wrists being perfectly loose. With the weight of the upper-arm, immense power in fortissimo octaves and chords is obtained. To avoid the harshness of tone and pounding in attempting big orchestral effects, use your shoulder and body, lifting, "weighing" and pressing, so to speak, the chords and octaves out of the keyboard.

First, play the octave, using the staccato touch, thus:

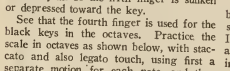
Ex. 8



and count 1, 2, 3, 4, for each measure, at the same time observing the thumb to see that it is not flat on the key, but rather that the inside fleshy tip is touching the key. Also watch the knuckle-joint in the fifth finger to see that it is extended, rather than flat, to provide a proper pivot or firm foundation for the octave. The power of the octave is lost and firmness disappears when the knuckle-joint of the fifth finger is sunken or depressed toward the key.

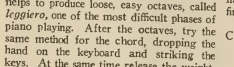
See that the fourth finger is used for the black keys in the octaves. Practice the scale in octaves as shown below, with staccato and also legato touch, using first a separate motion for each note, and then the whole scale in one-arm motion, playing in all keys chromatically for two octaves.

Ex. 9



Practicing these with staccato touch helps to produce loose, easy octaves, called *leggiero*, one of the most difficult phases of piano playing. After the octaves, try the same method for the chord, dropping the hand on the keyboard and striking the keys. At the same time release the weight.

Ex. 10



To loosen the elbow, try what is known as a "dropping" exercise. Hold the fore-arm over the keyboard, fingers ready for playing the octave, then relaxing the hand muscles, drop the arm with a dead weight on the keyboard. Do the same exercise with the chords. Then play No. 26 in Clementi and some of the Czerny octave studies, making the selections according to your ability.

LESSON IV
Trills, Tremolos and Broken Octaves

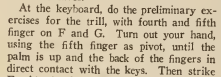
AS A preliminary exercise for trills, tremolos and broken octaves, practice the rotary or rolling motion of the arms. This is one of the most difficult to teach as it is seldom used in daily life, except for twisting an object, such as a door key. This twisting is done at the rotary joint in the elbow.

In order to acquire the "feeling" for this motion, try the following exercise. Extend both arms and hands forward, palms down, then turn palms up, thumb extended, fingers close together, which is a contracted position. Now turn the palms down, letting the hands relax. This exercise, in addition to loosening the rotary joint, makes one feel the difference between contraction and relaxation.

Now take the piano position—elbows close to your sides—and do the above exercise, but with the forearm only. Drop your hands to your sides and turn palms upward. Then turn them back with thumbs inward, toward each other. Use the whole arm, although the contracting and relaxing is done mostly in the fore-arm. Repeat, increasing the speed, until a shaking motion is produced, with a consequent sensation that the elbow itself is shaking from the rotary joint. This motion is used for trills, tremolos and broken octaves.

At the keyboard, do the preliminary exercises for the trill, with fourth and fifth finger on F and G. Turn out your hand, using the fifth finger as pivot, until the palm is up and the back of the fingers in direct contact with the keys. Then strike F with the fourth finger, not as an independent part of the hand, but rather as an extended part of the forearm, the finger itself remaining passive. Play, repeating four times.

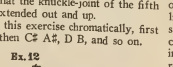
Ex. 11



The trill exercise prepares you for the broken octaves which require a more sweeping or bigger motion of the forearm. It is best to start with broken sixths, C and A, the fingers and forearm being used in practically the same way as in playing trills. First, use the thumb as a pivot, moving the forearm outward, and striking the key with the fifth finger. Then, shifting the weight to the fifth finger which becomes the pivot, move the forearm back again. Strike C with the thumb. Repeat and speed up the exercise. In practicing this rotary motion, be careful to see that the thumb is perpendicular to the keys—not flat—and that the knuckle-joint of the fifth finger is extended out and up.

Practice this exercise chromatically, first C and A, then C♯ A♯, D B, and so on.

Ex. 12



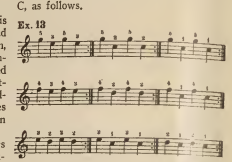
This is the first part of the rotary or shaking motion in which the forearm rotates toward the right and returns to the left. Now use the fourth finger as a pivot on F and play G with the fifth finger, the finger itself being passive. Rotate the fore-arm in the opposite direction. Repeat four times.

Having done these two exercises separately, combine them, transferring the weight from one finger to the other, first on the fourth finger with the forearm movement to the left, then shifting the weight to the fifth finger as the forearm moves outward to the right. Increase the speed until you obtain a trill.

You are now ready to try the other fingers.

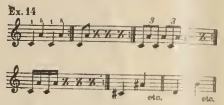
Execute this exercise with the fifth and third fingers, playing G and E; then fifth and second, playing G and D; next fifth and first, playing G and C; then fourth and third, F and E; fourth and second, F and D; fourth and first, F and C; third and second, E and D; third and first, E and C, and second and first, D and C, as follows.

Ex. 13



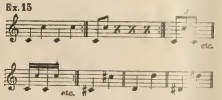
Practice this until you can play the trill with the minimum shaking of the fore-arm.

Ex. 14



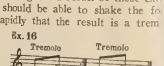
By this time the hand should acquire the natural rotary motion for intervals such as sixths, which will prepare the muscles for larger stretches such as octaves. Using this rotary motion, play octaves instead of sixths.

Ex. 15



If the rotary joint in the forearm is loose enough as a result of these exercises, you should be able to shake the forearm so rapidly that the result is a tremolo.

Ex. 16



This is produced in exactly the same manner as the broken chords and octaves, only it is done with a rapid shake. The wrist should be held slightly higher than usual, keeping the thumb perpendicular and the knuckle-joint of the fifth finger firm.

These rotary motions are of immense help for velocity, and after some practice you should acquire a brilliant trill without effort. As compared with the old method of using the fingers alone, there is no limit to the speed obtained by using the shaking motion. Playing crescendo or decrescendo is accomplished merely by allowing more arm weight for the former and releasing the arm weight for the latter. Moreover, this rotary motion produces a general looseness and freedom in the whole arm and hand which results in natural playing.

Now select, according to your ability, from the following exercises: Czerny—Book II, Nos. 13 and 20; Book III, No. 28; Book IV, 35. Clementi—Nos. 3, 18 and 28. Cramer—Nos. 3 and 37. These are exercises for broken octaves, broken sixths and trills for right and left hands. For trill exercises, play No. 4 in Clementi and Nos. 14 and 15 in Cramer.

(*Continued on page 315*)

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

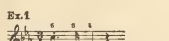
Professor of Musical Composition at the Royal Academy of Music, London, England

Part X

Sonata 18, in E Flat, Op. 31, No. 3

THE THIRD of these brilliant Sonatas arrests the attention of the hearer more than either of the others on account of the originality of its subject. The opening phrase of this requires very delicate accentuation, neither too short on the C, nor too long on the F, but exactly as if ejaculating with quiet fervor,

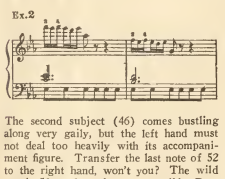
Ex. 1



To be sure of accenting the last note with proper delicacy, take it with the fourth finger wherever practicable.

In measures 3 and 5, as elsewhere, it seems to me that the dots so invariably placed over repeated chords are quite superfluous. The chords can be played only in one way, so take no heed of these meaningless marks. A more important thing to notice is the mode of performance of the very numerous trills which occur so frequently. As the time is pretty brisk it is clear that the trill on a quarter-note will always contain the same number of notes, and six being as many as you can get in with comfort, you had better make up your mind to play them in this form, neither more nor less:

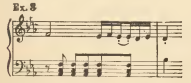
Ex. 2



The second subject (46) comes bustling along very gaily, but the left hand must not deal too heavily with its accompaniment figure. Transfer the last note of 52 to the right hand, won't you? The wild run in 53 need not be so very wild. Beethoven evidently wrote it first and forced it into four measures afterwards; but that was only for the *look* of the thing, like the cadenza in the introduction to the *Pathetic Sonata*. In plain language, take no heed of the time and simply play the passage at an even pace, resuming the time insensibly during 56.

The next difficulty we encounter is the chain of trills commencing in 65. The first two present no obstacle. They can be played either tying the first of the six notes to the half-note, thus bringing the first Eb a fraction after the beat, or thus:

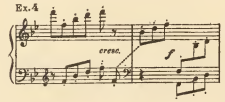
Ex. 3



At the pace the halt in the trill will not be noticed and a trill of seven notes is a mere scramble. You see the melodic outline of steady descending quarter-notes, from 68 to 71 must be preserved and if the first note of every trill were to be tied, this would be lost. There would be nothing on the beats where the *sforzandi* come.

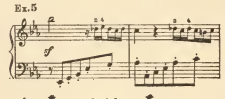
The flourish of sixteenth-notes for the right hand which follows, being very straight-forward, had better be left to that hand and not assisted by the left; but there is no reason why 75 and 76 should not be divided better, saving the right hand unnecessary and thankless labor.

Ex. 4



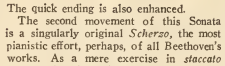
The trill at 78 would begin on C with a triplet so as to continue D, C, and increase its velocity as it proceeds. The next portions need little advice. There are the same material, the trills offering the same problems. Just before the return to the subject there is a succession of trills, the last of which—in 127 and following measures are on this pattern

Ex. 5



In the last section there is nothing to trouble about until we come to the last cadence. This, which has been impending for so long, is liable to sound an anti-climax, if played exactly as written. But if you emphasize the chromatic progression and make a considerable *ritardando* you give it the importance that it needs.

Ex. 6

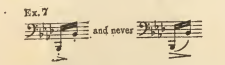


The quick ending is also enhanced.

The second movement of this Sonata is a singularly original *Scherzo*, the most pianistic effort, perhaps, of all Beethoven's works. As a mere exercise in *staccato* touch and variety of touch it is unsurpassable and though its difficulties are considerable, they are amply worth conquering.

To begin with, you must have acquired a sound left hand technic; the separate sixteenth-notes, whether *pp* or *ff*, must seem to be shaken off a loose hand like so many dew-drops. The wayward *sforzandi* on the fourth eighth-note of the measures want to sound momentary, to which end the two sixteenth-notes must always sound

Ex. 7



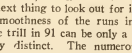
as they are apt to do. The little run up at 19, of which so much is made later, wants to sound as it would on a viola, or as if played *glissando*. The startling *ff* chords at 34-5 are like a postman knocking when he is in a hurry. Only you have the added difficulty of knocking with both hands at once and with extended fingers, which tends to stiffening. Perhaps it will help you to concentrate upon the fifth finger of each hand, in fact, to play the "rat-tat" a few times with the fifth fingers only. Then do it with fifth fingers stiff and the others dropping loosely. Finally *all* loosely.

But when, four measures later, the sudden chord of B♭ comes, do not dash at it too suddenly, as if you were hitting at a fly; but have the courage to take breath, just as you would in speaking, when, after detailing a number of unwelcome propositions, you exclaim—"No!" Time must occasionally give way to elocution.

I think that in most modern editions attention is drawn to the fact that, in measure 54, the right-hand-figure should be the same as in 53. You know, don't you, that the old pianos did not go above F?

The left hand accompaniment in double notes (50-56) has to be played with an incessant change of fingers on the repeated notes; otherwise some note or notes will be sure to get missed. Next, although the swiftly repeated thirds of the same hand a little later (72-77) are not difficult, it would be wise to attend closely to their *staccato* which is best maintained by using continuously the same two fingers, and not playing, for instance,

Ex. 8

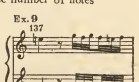


which is apt to cause a slur between the pairs of thirds, which is to be avoided.

The next thing to look out for is the extreme smoothness of the runs in 88 and 90. The trill in 91 can be only a turn, exceedingly distinct. The numerous short runs will sound properly clear only if care be taken that each of the five fingers come away *instantly* from its note; and this, simple as it seems, will only be insured by a slight rotational movement of the wrist in the direction of the run. Meanwhile, the left hand must do what it can about the alternations of *p* and *f*.

On the return of the subject the right hand has additional labor in the form of repeated middle notes, instead of chords, and needs a very loose thumb to execute them properly. You will, of course, take great care that where the two hands have a simultaneous trill they shall play exactly the same number of notes

Ex. 9

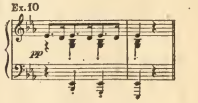


and play them precisely together, whatever may be the fingering. I ought to have reminded you of this before at 6 and 30.

The *ff* chords are now less difficult and (intentionally) less startling. Give extra care to the ensemble and light-and-shade of the final eleven measures, making the last really all but inaudible.

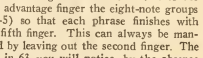
In the graceful Minuet, which forms the third movement, it is to be noticed that it takes the place of a slow movement and therefore demands a grave, pensive mood. It being very short, the composer has indicated that the two sections of the main movement shall be repeated after, as well as before the Trio. In the Minuet you must subdue all the lower parts and contrive to make the melody sing out like a horn solo. In the Trio you need to dispense with the pedal, except, perhaps, for the six measures on the dominant. The simple—almost too simple—Coda needs a nicely graduated *diminuendo*; and I *do* think that, after so much of the plain E flat bass, no one would be shocked if you ended up

Ex. 10



A strange, boisterous, rollicking affair is the *Finale* that now follows. The main theme, which is only a cadence, suggests the refrain of a low comedian's song in a comic opera with some such words as, "I know my way about!" while the eight measures of *f* that follow seem as if his voice failed him and he were speaking the lines. It carries on, however, with spirit—though *Presto* seems to indicate a rather imprudent rate of speed—and gets a nice contrasted rhythm for the second subject. To get the accent of this to the best advantage finger the eight-note groups (42-5) so that each phrase finishes with the fifth finger. This can always be managed by leaving out the second finger. The trill in 63, you will notice, by the absence of a turn, is meant to go

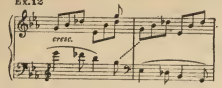
Ex. 11



The development section gets very rowdy. There is no fresh material, but the second half of the first subject is re-exhibited on many chords and alternated, in four-measure patches, with broken chords in half-measure notes, the whole keeping at a noisy *ff*, suggestive of some dashing "act" at a circus. When at last this has exhausted itself it dies down, yet still with gusts of frenzy, till the return of the original figure (mind you, don't lose the right number of measures) warns us of the return of the principal subject. After some 26 measures of this, the second half dashes through E♭ minor to G♭ (which might just as well have been marked) and the second subject is gone through in that key, presently modulating to the dominant of E♭ again. The treble and bass fling phrases at each other (for all the world like circus clowns flinging hats or hoops) at greater and greater distances, until (at 301) one executes a supreme feat. You cannot possibly jump more than two octaves in the time of one eighth-note *presto*, without making an *ugly* gap in the time, but if the right hand is

adroit enough to help the left the gap can be rendered imperceptible.

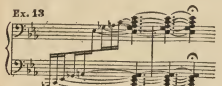
Ex.12



This is a trick of my own invention, and I make you a present of it.

After this a climax is built up, culminating in a spread chord of diminished seventh. Spread this so that the top note comes about at the second half of the measure. After a pause the whole period is repeated an octave lower and this time the chord must be louder and more spread and the pause longer.

Ex. 13



After a moment's silence, as if to recover from the shock, it tries languidly to finish up—a favorite effect with Beethoven (see Sonatas 3, 5, 8 and 13). One last effort brings it off successfully and brilliantly.

Self-Test Questions on Mr. Corder's Article

1. *What gives this sonata particular interest?*
2. *How does the "Scherzo" of this sonata rank, pianistically, among Beethoven's sonatas?*
3. *What characteristic has the "Minuet," and how is it to be interpreted?*
4. *What are the chief qualities of the "Finale?"*
5. *What characteristics have the two leading themes of this movement?*

Points on Practicing

By Sid C. Hedges

Do NOT practice for more than an hour without a break; the mind wearies within sixty minutes' concentration. If four or five hours of playing is to be done, have a break for the last five minutes of each hour; stroll into the open air; do some deep breathing; stretch the limbs by a few exercises; and see that you are not getting round-shouldered.

Get over the least enjoyable parts of practice first. It is delightful to be able to reflect that those detestable diminished sevenths are done with for the day.

But do not always keep the same arrangement of practice—scales, then studies, then pieces, or whatever it may be. Frequently vary their order. See that your teacher gives you plenty of variety, including a lot of sight-reading.

And, of course, you cannot do sight-reading with music that you already know; you should constantly be buying or borrowing new things.

When a long study is to be worked at, do not merely play it through two or three times, and think that your duty to it is done. It is far better to select one or two measures which contain the germ of the whole study and to work assiduously at this little section. Most studies are for a very definite object, and this must be discovered. Usually it is some clear point of technic; and, this having been found, it can best be mastered in the short measure or two, before it is applied to the complete composition.

Should keenness be weakening, try changing the time of your practice. If you have been doing it in the evening rise an hour earlier and get it over before breakfast. If you customarily spare one hour daily for your music, try two separate half-hours at unusual times.

Let your practice be honest, concentrated work. If you find yourself thinking of other matters when you are actually playing, you can be sure that the playing will do no good.

Never be careless.

One very common fault in practicing is to give an equal share of attention to difficult and to easy things. In a single piece, for instance, there may be eight lines that you do fairly well, and just one that is thick with difficulties. To play the whole nine lines over and over again is just silly. What is needed is to stick at that one difficult stretch until it can be performed as well as all the other lines. The strength of a chain equals its weakest link; and the standard of the performance of a piece of music is the standard of its most difficult bar.

Make a note during practice of all questionable points which you would like your teacher to settle at the next lesson.

Do not think it rather clever if you can delude your teacher into thinking you have practiced, when you have not. The person who will suffer chiefly for your slackness will be yourself.

And never say, "I will do no more today. I can make up tomorrow."

Stick to it!

Drawing and Accenting

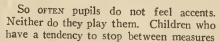
By Mrs. La Von Edsell Kirby

So OFTEN pupils do not feel accents. Neither do they play them. Children who have a tendency to stop between measures and to jerk along rather than play smoothly may be helped to overcome these faults by simple drawings.

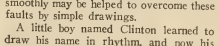
A little boy named Clinton learned to draw his name in rhythm, and now his playing is smoother. He discovered that his name was in two parts, that the first part or syllable was spoken louder than the last. He spoke his name, placing the accent on the last syllable, to see how queer it would sound. Then he pronounced it as it should be and compared it to a measure of music in 2/4 rhythm.

He spoke four measures of "Clintons" in 2/4 rhythm thus:

Ex 1

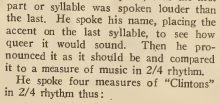


Then he played on middle C four measures of "Clintons."



and last and best of all, he drew the name on four measures of it too!

Ex 2



As you will see the large loop was for the accented part of his name and the small loop for the unaccented. As he drew he did not stop between measures and as he repeated the name he did not take a breath.

Then he used the name, *Washington*, to demonstrate three beats to a measure with the accent on the first beat.

"Music, the greatest good that mortals know,
And all of heaven we have below."
—ADDISON.

Games for the Club Meeting

By Charles Knetzger

Word-Spelling

THE TEACHER or leader gives the name of a composer. The members of the class write this name on a piece of paper. At a given signal all begin to spell words from the letters contained in the composer's name. When the time allotted is up the player who has the largest number of words receives a prize. The name need not necessarily be long, for a surprising number of words can be made from one of ordinary length. For example, from the name Wagner we can get *wag, wage, war, wear, era, rag, rage, raw, ran, near, earn, nag, awe, war, wane, warn* and others.

Guessing Composer's Names

The teacher or leader stands in front of the class, and beginning with the pupil at the head of the line asks for a composer's name beginning with A. The answer must be given before she can count ten, or the next pupil is called and so on, until one is found who is able to answer. This one goes to the head of the class. The letter B is then taken up, then C and on through the alphabet. No lagging or hesitation should be allowed. Speed spells fun in the game. Some facts of the composer's life may be added, or the pupil may be obliged to mention two or three of his works.

The Grand March

The teacher or one of the pupils plays a march in strict tempo. The others form in line, one behind the other about two feet apart. When the leader cries "March!" the music begins and they all keep step until the leaders calls "Halt!" Anyone who gets out of step, bumps against his companions in front or behind or has both feet on the ground is sent to the end of the line with a bad mark. The one at the head takes his place at the piano. The march continues until all have had a chance to play. Then the bad marks are counted and the one having the smallest number receives a prize.

Fishing

The teacher places cards in a box, each having the name of a major or minor key. Each pupil in turn draws a card and gives the key signature of the key, with its relative major or minor, as the case may be. This may also be varied so that the pupil names the respective triad or seventh chord with inversions. For example, if the child draws F major, she will say: F, A, C, for the triad, then add the inversions A, C, F, and C, F, A. For the dominant seventh of B flat she will say F, A, C, Eb, then add the inversions.

The Game of Scales

The leader addresses the class: "I am thinking of the fourth (fifth, sixth or any other) tone in the *D* scale. Can you tell what it is?" In order to make a correct guess pupils will have to visualize the whole scale.

Were Bach, Mozart and Schubert Poorly Paid

By W. F. Gates

THAT the great composer generally is awarded at least a portion of his desserts by his contemporaries may be discovered by readers of musical history without great trouble. Only in certain noted cases and for well defined reasons has genius of high rank been permitted to depart from this world unrequited.

It is so commonly thought that the great geniuses of music have been allowed to languish in poverty, unrecognized and unrewarded, that the above statement may not be credited, but history shows its truth.

The outstanding cases of public neglect were Bach, Mozart and Schubert. But for these there were reasons. Bach was lost in the German provinces. He was a small-town organist and choir director in a day when transportation consisted of the legs of men and horses, and publicity in the mouths of men and women. He was buried in small court cities and local churches. His music, as a general thing, was unpublished in his day. Consequently, it is no wonder the world did not make a path to his door, as it might to-day.

Not so with Mozart, however. He was a cosmopolitan, a traveled and courtly personage. He lived in large cities and worked along large lines. But he was an innovator and his ideas did not please the musicians of his day. Moreover he was a bit independent and was not very successful in currying favor with the potentates of the day, though they made much of him when he was a boy prodigy.

Schubert was a man of small outlook on life, living in a narrow rut, a miserably-paid school teacher, rather unkempt and not of prepossessing appearance. To this environment he poured forth his melodies like a nightingale, careless of audience but his music. His music was in a mass of unclassified manuscripts, mostly unsung and unplayed during his life. The general public knew little of him for years.

These examples will show that the public is not always to blame for inappreciation of genius. It first must be introduced that the genius exists. It is true that all geniuses cannot live in large cities and be touched even by the edge of the limelight. Nor can all have an appreciation or knowledge of the methods of securing what we call "publicity." But that is their misfortune.

Of the lesser lights, which glimmered under their various bushels, the names are legion. The great musician generally has been recognized by his contemporaries, though not to his full worth, perhaps. That is left to posterity—not a satisfactory condition to the musician, but one of the equalizations of fate.

A Musical Note

By Lucile Collins

SOMETIMES little folks must miss lessons on account of illness. At this time nothing pleases them more than a little friendly note from the teacher.

Make it a musical one, and instead of writing out all the words, use some words that can be spelled on the staff, drawing a little staff with the notes on it, in place of the word. A number of these will be found appropriate. Then fill in with musical terms such as *p*, *b*, ♮, ⌣, *fine* which will be found equally suitable. They will find them lots of fun as puzzles, as well as very instructive.

The Secret of Touch or How to Extract the Most Beautiful Tone from the Pianoforte

By the Noted European Critic and Teacher

GUSTAV ERNEST

NEVER has the question of the technic of pianoforte playing exercised the minds of pianists as it does today. It is no exaggeration to say there have appeared more treatises on the subject within the last thirty years than in the three hundred years between 1597, when Girolamo Diruta published what seems to have been the first book on the art of organ and pianoforte playing, and the year 1897. New methods are constantly announced, each one claiming to be destined to supersede all previous ones.

The reader will remember the stir Vladimir de Pachmann made, when, just before he started on his last concert tour through the States, he surprised and astonished the world by the statement that only then—in his seventy-fifth year—he had found out the one and only true way of playing the piano, and summarized the difference between his playing formerly and now in the monumental sentence, "Formerly I played like a swine, now I play like a God!" I doubt if any one of those who have heard Pachmann of late has noticed any such difference in his playing, just as there are many who contend that the general level of achievement is no higher today than it was before the new methods promised to raise the standard of pianoforte-playing to an unheard-of level. They say that if we have gained in technical skill, as undoubtedly we have, we have lost quite as much in interpretative power and beauty of tone.

The Supreme Test

IT IS THIS latter point, which seems to me of supreme importance; for, if even the most thorough-going opponents of the modern methods of technic must admit that in many respects good has unquestionably accrued from them, it is impossible to say as much of the new methods of tone-production at the piano. Again and again, in listening even to some of the most eminent players, one is struck by the lack of color, poetry and individuality in the tone they produce—its hardness on the one, its shadowy thinness on the other hand.

That this is largely due to the fact that the extreme importance ascribed to the problems of technic has made everything else appear unimportant in comparison, there can be no doubt. But that this deplorable fact, which so wholly disregards the mission of piano-playing as a means of placing the public in contact with the thoughts and feelings of some of the finest minds that the world has ever known, has gained much help from the method of tone-production propagated by Eugen Tetzel, Professor Léon Kreutzer and others is equally certain.

A Fallacy

IT WAS Eugen Tetzel who, in a book which appeared about twenty years ago, attempted to prove scientifically that it was utterly futile to speak of such a thing as tone-color on the piano, that it was merely a matter of self-deception or autosuggestion, if we imagined we could make the tone more mellow, more poetical, more soulful. All we can do, according to Tetzel, is to make the tone softer or louder; beyond that we cannot go! Tetzel goes so far as to contend that it made no difference whatever if a single note were struck by Anton Rubinstein, whose touch has always been looked upon as the acme of perfection, or by a child. If a melody sounded different, if played by different pianists, this was entirely due to the different amount of feeling put into their playing, but not to any difference of tone-quality.

His argument is that the volume of tone produced depends on the greater or lesser velocity with which the hammer reaches the strings; and the hammer-action again on the greater or lesser velocity with which the keys are depressed. It therefore—always according to Tetzel!—does not matter in the least in what way the key is put in motion, whether with the comparatively hard tip of the finger or with its fleshy ball. To prove the truth of his contention, Tetzel produces letters from three well-known professors of physiology who in answer to his question as to whether there could possibly be any difference in tone quality, if two players depressed the key with exactly the same degree of velocity, replied with a decided "No!"

Kernel of Discussion

OF THE DISCUSSION which has taken place in various musical papers between Messrs. Tetzel, Kreutzer and myself, and the large number of articles which I have published on the subject within the last two years, only a short digest can be here given.

To begin with, Mr. Tetzel does not see that besides the velocity of key and hammer action, there are other factors as well, on which in a large measure the quality of tone depends. It was Helmholtz, the great physiologist, who drew attention to the part played by the overtones in giving to the tone a particular color; that, for instance, the higher overtones make the tone brighter and harder.

To those to whom the term overtones (or upper partial tones) is new, the following explanation may be welcome. Every note we hear contains a number of other notes which we call overtone and which, though not easily perceptible to the naked ear, are without difficulty discernible, if certain scientific tests are applied.

Emphasizing Overtones

HELMHOLTZ furthermore showed that the more rapidly the hammer strikes the string the more noticeable the higher overtones become, which clearly means that it is not a matter of self-deception if the tone appears hard, penetrating and consequently lacking in beauty and poetry, but the result of the higher overtones being too much in evidence.

Now there appeared a few months ago, in the *Allgemeine Musikzeitung* an article by a Dr. Kochanski, who, pianist and scientist at the same time, has been trying for several months to decide the question whether Mr. Tetzel's method or the one advocated by myself is the right one, by means of certain scientific experiments. He had two balls made, the one of a hard, the other of an elastic substance, but both of exactly the same weight. He then let them alternately drop on the keys from the same height and found that, although the keys should have descended each time with exactly the same velocity, the tone produced, if it was struck by the harder ball, was decidedly harder and consequently less pleasant than when struck by the elastic ball—which to Mr. Kochanski proved absolutely convincingly that I and not Mr. Tetzel was in the right. For, in the practice of piano-playing, the hard ball is represented by the tip, the elastic one by the fleshy ball of the finger. If the latter depresses the key, the "flesh-cushion," as it has been called, prevents the key from descending too quickly and the result is a more mellow tone; if depressed with the tip of the finger the key descends all of a sudden, the result being a more glassy, "hard" tone. The often observed fact that players with broad fleshy fingers have invariably a more beautiful touch than those with thin boney fingers, finds its explanation herein.

GUSTAV ERNEST

An Important "But"

THAT THE KEYS *can* be depressed more slowly and thus a soft singing tone be produced by the other method, too, cannot be denied; but—and a very important "but" this is!—it requires the greatest watchfulness on the part of the player whose constant fear of making the tone too loud usually results in making it thin and lacking in resonance. On the other hand, this watchfulness is not half so much required if the other method be used, the flesh-cushion being in itself sufficient to prevent the tone from becoming hard, and the player thus being enabled to direct his attention entirely to the shades of expression required.

An important point has not, however, been stated yet. Playing with the fleshy ball is in itself not sufficient; if the tone is to be soft, and yet full, and of carrying power, the help of the wrist and forearm is indispensable.

If the student, who up till now has employed a different method, will now carry out the following exercises, he will in a very short time notice a very marked improvement in his touch.

Putting it into Practice

PUT THE slightly curved fingers on the five keys from g^1 to d^2. Now drop the wrist till it is no longer the tip but the fleshy ball of the finger which touches the keys. Keep, in the first instance, the hand perfectly still while you depress the keys one after the other, always being careful, (a) not to hit but to press the key, and (b) to let the one key ascend exactly at the moment when the next one descends, so that two notes are never heard at the same time. Repeat this exercise assiduously daily. Only when you have succeeded in making the fingers move perfectly regularly, producing an absolutely even sequence of tones, start with the following exercise:

II. Put the hand in the above described position, then depress the c (third finger) and at the same moment raise the wrist without losing hold of the key, till the finger stands almost straight on it. Now drop the wrist again, till the hand is in the former position, the fingers touching the keys with the "ball;" then play the next note in the same way. To insure a perfectly regular and continuous movement of the wrist it is advisable to count "one, two" to each note, namely "one" to the upward, "two" to the downward movement.

The Stubborn Thumb

YOU WILL, by the way, soon discover that the thumb is considerably less manageable than the other fingers, being more bony, which is the reason why players who have attentively studied the possibilities of tone-coloring avoid its use in *cantabile* passages as much as possible.

Of two things you must be especially careful all the time. (1) Since, once the note is sounded, nothing you do to the key can have any effect on the tone produced, the hammer being thrown back from the strings the moment it has struck them, it is of uppermost importance that the movement of the wrist take place not one moment before or after but exactly while the key is being depressed by the finger. (2) The downward movement of the wrist

must be *completed* before the next note is played, as otherwise you cannot possibly play with the "ball."

That this method of touch should be used *only when a singing tone is required* goes without saying—also that if the notes follow in quicker succession, the wrist should be raised only very slightly and eventually not at all, the principal thing being the right position of the fingers on the keys.

Another Excercise

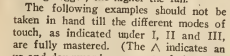
IF THE STUDENT has become quite proficient in the former exercises, the following one should be practiced:

III. Place the hand on the keyboard as described under I; then raise the arm (without altering the position of the hand in the least) to a height of from ten to fifteen inches above the keyboard; and now let it drop, using, to begin with, the third finger, which will thus depress the key with the ball, not the tip, of the finger. Raise the wrist slightly the moment the finger touches the key as under II. Remember not to hit the key but to let the weight of hand and arm alone act on it. You will thus produce a tone of wonderful richness and sonority with no trace of hardness in it.

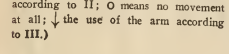
If you want convincing proof of the value of this method, let the hand drop from the same height, but with fingers pointing downward, so that you touch the key with the tip of the finger—the tone thus produced will positively hurt your ear by its cruel hardness. On the other hand, the proper use of this movement will greatly help in giving color and variety to your touch. It is hardly necessary to add that the height to which the arm is to be raised must stand in due proportion to the volume of tone required, the latter becoming bigger, the higher the fall.

The following examples should not be taken in hand till the different modes of touch, as indicated under I, II and III, are fully mastered. (The ∧ indicates an up-and-downward movement of the wrist according to II; o means no movement at all; ↓ the use of the arm according to III.)

Chopin, Op. 48



Chopin, Op. 29



The fingering here used will give the student an indication as to the fingering generally employed in cantilena passages. It will be noticed that the first and fifth fingers are hardly made use of at all and that frequently, in order to insure a good fingering for a note, a change of fingers on the previous one has been deemed advisable.

In conclusion let me remind the reader of the all-important fact that, of the great pianists and teachers, those who have been most famous for the beauty of their touch—Chopin, Rubinstein, D'Albert and Kullak and his school (Scharwenka, Grünfeld, Sternberg and others) have all employed this method! Should that not be in itself sufficient to induce others to "go and do likewise?"

Substituting Flats for Sharps

By Herbert Wendell Austin

THERE is a general tendency among music students to hold in absolute horror the keys written in sharps. I have found that, in response to this horror, many pupils diligently substitute keys in flats for those sharped. So, if a composition were written in three sharps (the key of A), Jane would play it in four flats (key of A flat), and the rendition would be a semi-tone lower than it would have been played from the written key.

It is always good practice to modulate, but it is not wise to substitute flats for sharps merely because the latter are a little harder. In the first place, in such substitution, the accidentals are very confusing. The keys in sharps, moreover, are wonderfully melodious. Modulation to flats often destroys their individual charm. Furthermore, the time may come when you are called upon to accompany some finished vocalist or instrumentalist in sharps. Obviously, the advocate of substitution would then find it quite impossible to modulate into flats.

The best advice I can give to persons prone to this habitual substitution is to stop at once. Practice more in sharps. Memorize the chords. Master the arpeggios. Soon the sharps will become quite easy, and you will wonder why you hated them so.

A Music Creed

By Hattie Rothstein

MUSIC is the heart of my body. Therefore I will always try to practice earnestly and appreciate good music.

If playing in public, I will always play my very best. I will try to make the audience see and feel the piece I am playing.

I will try to lead a musical life and be an honor to my parents, to my friends and to my country.

I will do my best to become a good musician by never shirking my practice.

In a football game the principal rule to follow is, "Hit the line hard! Don't foul, and don't shirk; but hit the line hard!" In music the rule is, "Hit the notes right. Relax, but don't miss, and hit the notes right!"

Another Use for the Metronome

By Sylvia Welnstein

STUDENTS practicing new material will find that the metronome may be of considerable assistance when set at 60 or less, one tick for a half beat (eighth-note) and two ticks for a whole beat (quarter-note).

The tick of the metronome causes the student to think of the beats of the measure instead of lines and spaces, thus creating steadiness and avoiding stumbling.

When every note must be struck at a given time, be it ever so slowly, the tendency to look back and to play out of time and with too much speed vanishes. The student has a feeling of plenty of time in which to get the notes and they are automatically impressed on his mind.

Shifting the Staves

By May Hamilton Helm

PUPILS find it interesting to play the little songs they learn at school, on the piano, and, if, as often happens, the song is in the key of A-flat and they have not learned that key as yet, I simply change the clef and cut off the signature so they can play it in the bass in the key of C.

Can I Learn to Count?

By Francis Le Bret

A LETTER from an ambitious friend, who got a rather late start in music, runs:

> "It seems so hard for me to understand how to count time. When I am reciting, and while I have a most obliging teacher, I feel sometimes that he becomes exasperated with my stupidness.
>
> "Can one gain much of this by reading books; or must this phase of the study of music come with experience?"

Now, if more than twenty-five years of successful experience in teaching taught me anything, perhaps a few suggestions will help others.

Counting, like most tasks, is not unconquerable. A will to do, and perseverance, spell v-i-c-t-o-r-y.

In the writer's experience, books can help but about so far—and that is to instruct in the relative lengths of the notes. When the student knows that a half-note should have half the time of a whole-note; that the quarter-note should have one-half the time of a half-note; that the eighth-note should have one-half the time of the quarter-note; and has enough mathematical knowledge to make combinations of these and further smaller divisions of the notes; then books become practically useless and the remainder must be learned by practical experience and *then more of it.*

Nine-tenths of the trouble with learning to count is caused by people trying to count things that are yet beyond their capacity; things that finally will become very simple if the "counter" is but willing to work patiently at the less complicated rhythms until they have "become second nature."

Take first a simple melody with only notes which have whole-counts or multiples of whole-counts; even if that must be but a simple hymn tune such as "Old Hundred" or "Uxbridge." Play only the soprano—counting it most carefully; then the alto the same; the tenor; the bass. When these are mastered separately, the soprano and alto together—counting all the time; then the tenor and bass together; then the two hands together. All this must be done leisurely—with absolutely no hurry—so that the student may all the time feel "sure of himself."

When this is accomplished take a simple folk-tune like "Suwanee River" and treat in the same way—with the two hands separately until mastered; only now there will be half-beats and the counts must be "one and two and three and four and." The "and" must be used after absolutely every count, regardless of whether there is a note to be struck; otherwise the "uncertain counter" will vary in length of counts and unevenness be again established. Only after a piece has been "fixed in time" by many, many repetitions may it be tried without the "and," and even then it must have frequent trials with the "and," to test its regularity.

Anyone who will follow such a formula, and be contented to progress but step by step, and this after each last one has been absolutely established, can learn to count and to do it with assurance.

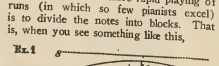
Counting has had its critics in late years; and yet the writer has still the first student to find "who could not count" and who was on a par, in general excellence of execution, with the one who could do so. Only a "musical donkey" would advocate playing always in strict time, after the technic of time has been mastered; but, from such as would undertake to vary a thing which they cannot do "unvaried"—we would say with uncovered heads, "The Lord preserve us!"

Hints on Rapid, Flexible Playing

By Gladys Fitzsimmons

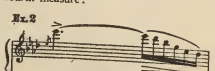
ONE of the greatest aids to rapid reading of musical tones or notes, and therefore an aid toward more rapid playing of runs (in which so few pianists excel) is to divide the notes into blocks. That is, when you see something like this,

Ex. 1



as in Bartlett's *Grande Polka de Concert,* do not think of the notes in the treble as being E natural, G natural, B flat, C natural and so on, but drill yourself to recognize the whole run as being nothing more than the dominant 7th chord of F. You do not read printed words, after you have passed the first grades in school, by spelling out every letter. Then why "spell out" every note in a run? Of course, all runs are not simple broken chords or arpeggios. In Leschetizky's *Les Deux Alouettes* you have this in the fourth measure:

Ex. 2



To make this properly, a dominant seventh chord of Ab, including every note, Db would have to be written after the first Bb in the bass. But since that is the only note left out and since putting it in would spoil the rhythm, it is a simple matter to think of the whole measure as being the dominant 7th of Ab (or the major chord of Eb with minor 7th).

This can be applied very well throughout Czerny's *School of Velocity,* Op. 299. Quite often there are three or four measures in succession made up of different inversions of one chord; yet many pianists try to read each note singly.

Exercised fingers are the chief requisites for rapid, flexible playing, although there are probably points of even greater importance to be stressed in developing technic and expression. However, one cannot play compositions about birds and butterflies, or spinning wheels, unless the fingers are quick and the eye is trained to read music as a whole.

Exercised fingers should really be exercised. Though one should practice five-finger exercises, scales or arpeggios all day, unless the finger action is quick, one will not have gained anything.

"The vocational side of music must not be lost sight of. How many people know that there are more professional musicians in the country than there are engineers, architects or members of any other profession taught in the university except doctors and lawyers."—Greensboro, N. C., "News."

Training the Brain to Remember and Reproduce Music

By LESLIE FAIRCHILD

WHEN BENVENUTO CELLINI, the sculptor of Hercules, friend of Michael Angelo, protege of many Popes, a worker in gold, silver and precious stones, a musician, braggart, lover, swordsman and murderer, was about five years old, his father happened to be in a basement-chamber of his house where they had been washing and where a good fire of oak-logs was still burning. His father had a viol in his hand and was playing and singing alone beside the fire, for the weather was very cold. Happening to look into the fire he spied in the middle of those most brilliant flames a little creature like a lizard which was sporting in the core of the intensest coals.

Becoming instantly aware of what the thing was he called Benvenuto and his sister and, pointing it out, gave Benvenuto a great box on the ears, which caused him to howl and weep with all his might. Then he pacified him good humoredly and said, "My dear little boy, I am not striking you for any wrong that you have done, but only to make you remember that that lizard which you see in the fire is a salamander, a creature which has never been seen before by anyone of whom we have credible information." So saying he kissed him and gave him some pieces of money.

Some sixty odd years later Cellini remembered this little incident and recorded it in his autobiography. The secret of remembering it was the fact of its becoming emotionally tied up with numerous little details such as the burning logs, the extremely cold weather, calling in the two children to see the unusual creature, the great box on the ears and the gold pieces. Cellini probably thought of the incident many times, as anyone of the above stimuli would have recalled the situation to his mind. In other words he had gone over it so much that he had over-learned it.

Similarly, compositions that are so thoroughly learned in youth that they carry with them many associations of the past never seem to leave our memories, regardless of how great an interval elapses before we again play them. Such compositions are over-learned: they have become permanent fixtures in the mind.

Ungentle Reminders

HOW WE enjoy hearing a great artist play a composition that we have studied! A thousand memories are marshalled into our minds—our student days, the difficult passages that we thought we could never master, the hours of practice, the many public performances we gave of it, the reprimands from our teachers, perhaps bruised knuckles, the many excuses we gave for not knowing it—these and many other incidents which have become so thoroughly associated with it as to make it a part of our personality.

Other acts, such as swimming and riding the bicycle, we have learned so thoroughly during our youth that they have become second nature to us: that is, we do them mechanically. If we should neglect them for a period of twenty years or more we could still engage in them with little loss of skill.

Memory is strengthened in direct proportion to our ability to learn. The more thoroughly we learn a composition the longer we will remember it.

During the process of learning a great many things are emotionally linked up with whatever we are studying. Such associations are called by psychologists stimuli and are the factors that help us to connect our train of thoughts with the process learned.

It takes much longer to learn nonsensical than sensible things for the simple reason that we cannot build up a train of thought so well with associations that are not logical. Rhythm is another aid. It is easy enough to remember "Eenie, meenie, miney, mo" or "hy diddle diddle" for the simple reason that they have a "jingle," a rhyme. This is an inversion, however, of the true order. If thinking is made to precede conscious attempts to memorize, the nourishing character of study is assured, and the direct attempts at memorizing become largely unnecessary because most of the memorizing has already been accomplished unconsciously. In other words, memorizing then becomes a by-product of thinking instead of a substitute for it. We often regret the prominence of memorizing in study, and here is probably the principal means of reducing it. There will be far more thinking if we put thinking first in time thereby making it first in importance."

Professor William James says that the one who thinks over his experiences most and weaves them into systematic relations with each other will be the one with the best memory. Illustrating this he goes on to say: "Most men have a good memory for facts connected with their own pursuits. The college athlete who remains a dunce at his books will astonish you by his knowledge of men's 'records' in various feats and games, and will be a walking dictionary of sporting statistics. The reason is that he is continually going over these things in his mind, and comparing and making series of them. They form to him not so many odd facts but a concept-system—so they stick. Thus the merchant remembers prices, the politician other politicians' speeches and votes with a copiousness which amazes outsiders but which the amount of thinking bestowed on these subjects easily explains.

The Logical Conception

BY A "LOGICAL conception" is meant simply this: In studying a new composition the form in which the composer has poured his musical thoughts should be studied. Form in music is much like the structural work one sees in the erection of a skyscraper—the frame-work or skeleton upon which the entire building depends. Having a complete and clear understanding of the construction of the composition we can think clearly of its harmonic procedure and rhythmic characteristics. Such study means a building up of a series of logical associations that will greatly aid in memorizing.

After the piece has been learned in this formal manner we will no doubt continue to play it until it has been over-learned—much like the autoist who unconsciously operates his car while giving his entire attention to the road. Percy Grainger seems to think that this sort of memorizing is in some respects the most important aspect of the process and advises the student to hold a conversation or read a book while playing from memory. Certainly this sort of unconscious memory prevents us from being distracted by every petty detail or annoyance while playing in public, or at least enables us to play right on regardless of being annoyed.

For the benefit of those who did not see Mr. Grainger's article in the January, 1926, issue of the ETUDE, there follow six ways in which he believes one can gain reliability in memorizing.

(1) By memorizing each hand separately.

(2) By slow playing, thinking of each note as one plays at the keyboard.

(3) By unconscious physical memory (as given above).

(4) By conscious non-physical memory. Think a piece out, away from the keyboard, accounting for *every note* in the imagination, recalling such details as fingering, passage divisions and pedaling as minutely as possible.

(5) By selecting in each piece as many starting points (points from which one can start afresh, with calm certainty, at a moment's notice) as possible, to the nearest of which one can turn in the event of a sudden lapse of memory.

(6) By thinking out each piece according to its harmonic procedure and formal structure.

Leschetizky advised the pupil to take one measure or phrase at a time, give it the necessary concentration and thought and make it not only as perfect as possible but also so thoroughly the student's own that it becomes engraved upon his mind. One page a day so learned gives him at the end of the season a trunkful of music for his repertoire—one moreover, which will remain with him always.

Thought First: Memory Afterwards

STUDENTS as a rule begin to study their lessons by memorizing them first, with the idea that they will do the necessary thinking later. Memorizing can never become a substitute for thinking. Professor F. M. McMurry of Columbia University says, "The ordinary plan of study by which memorizing precedes thinking results, as we have seen, in crowding out thinking by leaving little time and energy for it. Memorizing thus becomes a substitute for thinking and makes study an extremely dull task. This is an inversion, however, of the true order. If thinking is made to precede conscious attempts to memorize, the nourishing character of study is assured, and the direct attempts at memorizing become largely unnecessary because most of the memorizing has already been accomplished unconsciously. In other words, memorizing then becomes a by-product of thinking instead of a substitute for it. We often regret the prominence of memorizing in study, and here is probably the principal means of reducing it. There will be far more thinking if we put thinking first in time thereby making it first in importance."

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Phenomenal Memories

SO IT IS with musicians: the more they go over their pieces in their minds the better will they memorize them. It is really astonishing the remarkable memories that some of the great artists possess. It is said that Adelina Patti's repertoire comprised altogether forty-one operas and that she could learn a score thoroughly by singing it softly two or three times. Hans Von Bülow gave one hundred and thirty-nine concerts on his first appearance in America without looking at a printed page and on his second tour played all of Beethoven's pianoforte music from memory on sixteen consecutive evenings. D'Albert played eleven different concertos within three weeks.

Liszt set the pace for all pianists in playing from memory. Before his time all pianists used notes when playing in public. Liszt no doubt dispensed with them partly because his pieces were largely improvisatory and he was vying with each performance. However, Clara Schumann, Anna Mehlig and Pugno often played in public with their notes before them.

There is no doubt that most pianists would play better if they were allowed to use their notes when performing. Of course they should really know the piece by heart but the feeling that the music is there, should they have a lapse in memory, greatly strengthens their confidence. Henry Fink, the eminent critic, says that a phenomenal memory is not a thing of which to be particularly proud. Blind Tom, the negro, could repeat any piece after hearing it once. He could, in the same way, repeat an orator's speech, with every inflection; yet he did not even know what the words meant.

Memory Methods

HOW THE CONCERT artist learns to memorize such a gigantic repertoire always has astonished the young pianist. In the following paragraphs we will readily learn that the secret formula they possess is simply to put thinking before memorization. When playing concertos with orchestra the artist knows not only his own part thoroughly but also every note that the orchestra has to play. Ossip Gabrilowitsch, famous pianist and conductor of the Detroit Symphony Orchestra, goes so far as to say that the surest way to learn a difficult composition is to write it out from memory. Katherine Goodson, the eminent pianist, says that one should be so familiar with the keys, chords and construction of a composition that it could be played in another key as well as the one it was originally written in. There is also some advantage in memorizing each hand alone. However, certain passages can be memorized more logically with hands together. Olga Samaroff suggests that the student should learn to memorize much as the actor does in laying great stress upon his cues. That is, the actor learns the last words of the previous speaker so that the moment he hears them his own lines come to him immediately. In memorizing a phrase she advises the student always to commence in the middle of the previous phrase. This she says gives a musical memory assistance like that upon which the actor depends for his security in reciting his lines on the stage.

Mark Hambourg looks upon memory as being divided into three parts of the same faculty, each one being able to supplement the other in case of lapse or failure of one of them. These three he has distinguished as (1) The Harmonic, (2) The Ocular, (3) The Mechanical, and describes as follows:

The Harmonic

THE HARMONIC memory is that which comes from acquiring the knowledge of the combinations of sounds, development of the progressions, modulations, and general musical construction of a composition. This kind of memory can be obtained by dissecting the music into so many periods, subdividing it into harmonic sections, figuring out the various changes of tonality, and thus stamping upon the mind a clear conception of the form of the music.

The Ocular

THE OCULAR or visual memory is generated by the impression made on the brain by the written pages of music as transmitted to it by the eyes. These get accustomed to seeing the various notes and lines in certain places on the pages, and in definite dispositions in the different periods of the piece, and the reflection of their vision on the inner eye of the brain remains after the actual visible written page of music has been removed.

The Mechanical

THE THIRD kind of memory, the mechanical one, comes from the fingers, which, from continual mechanical practice and repetition of the passages during study, take the habit of playing the groups and progressions of notes almost unconsciously. This last is certainly the least reliable; because, if by inadvertence

the pianist takes only once in a passage a different finger from the one to which his hand is accustomed, it may put him completely out, and a breakdown can ensue if he has not the other memories to aid him to retrieve a momentary lapse. Therefore, like everything mechanical, this finger memory is not to be solely depended upon without the help of the other two; in fact, I call it sometimes the auxiliary memory only. In any case, whichever of the three modes of memory fail, the other can come to the rescue; therefore all three must be cultivated as much as possible."

You see this is one of the points upon which the minds of great pianists differ. Here, Mark Hambourg considers the mechanical memory the least dependable of the three; whereas, Percy Grainger in another paragraph, seems to think that this form of memorizing is in some respects the most important. On the principle of one man's meat being another's poison, pianists must decide their own particular problems for themselves.

Strengthening Retentiveness

JOSEF HOFMANN, in his book on piano playing, gives some interesting suggestions to strengthen the receptivity and retentiveness of one's memory. Mr. Hofmann says: "Start with a short piece. Analyse the form and manner of its texture. Play the piece a number of times very exactly with the music before you. Then stop playing for several hours and try to trace the course of ideas mentally in the piece. Try to hear the piece inwardly. If you have retained some parts, re-fill the missing places by repeated reading of the piece, away from the piano. When next you go to the piano—after several hours, remember—try to play the piece. Should you still get 'stuck' at a certain place, take the sheet music, but play only the place (several times if necessary), and then begin the piece over again, to test if you have better luck this time with those elusive places. If you still fail resume your silent reading of the piece away from the piano. Under no circumstances skip the unsafe place for the time being, and proceed with the rest of the piece. By such forcing of the memory you lose the logical development of your piece, tangle up your memory and injure its receptivity."

Another observation in connection with memorizing may find a place here. When we study a piece we unconsciously associate in our mind a multitude of things with it which bear not the slightest relation upon it. By these "things" I mean not only the action of the piano, light or heavy, as it may be, but also the color of its wood, the color of the wall paper, discoloration of the ivory on some key of the piano, the pictures on the wall, the angle at which the piano stands to the architectural lines of the room, in short, all sorts of things. And we remain utterly unconscious of having associated them with the piece we are studying—until we try to play the well-learned piece in a different place, in the house of a friend or, if we are inexperienced enough to commit such a blunder, in the concert hall. Then we find that our memory fails us most unexpectedly, and we blame our memory for its unreliableness. But the fact is that our memory was only too good, too exact, for the absence of or difference from our accustomed surroundings disturbed our too precise memory. Hence, to make absolutely sure of our memory we should try our piece in a number of different places before relying upon our memory; this will disassociate the wanted environment from the piece in our memory.

Fanny Bloomfield-Zeisler says that if you do not know a piece well enough to practice it from memory you have not grasped its musical content, but are playing mechanically. She goes on to say that occasionally one should memorize backwards, that is, take the last few measures and learn them thoroughly, then the preceding measures and continue in this way until the whole is mastered. Even if you have played the piece many times, this process often compels a concentration that is beneficial.

A Summary of the Ways in which One might Memorize Piano Music

***1. Ocular or Visual*—That is, seeing the notes in the mind's eye.**

***2. Harmonically*—Chord construction and details of notation.**

***3. Mechanical Repetition*—By conscious non-physical memory and unconscious physical memory. See Percy Grainger's suggestion.**

***4. Construction*—Form, periods, and so on.**

5. A Phrase at a Time.

***6. The Cue Method*—See Olga Samaroff's suggestion.**

7. Memorize Each Hand Alone, also Together.

8. Write the Entire Piece from Memory.

***9. By Ear*—This is probably the most natural way.**

10. By Looking at the Keyboard.

11. Memorize Away from the Keyboard.

12. Go over it in the Mind just Before Going to Sleep.

13. Fingering.

***14. Memorize on a Tekniklavier*—Silent keyboard.**

***15. Memorize Backwards*—See Fanny Bloomfield-Zeisler's suggestion.**

Self-Help Questions on Mr. Fairchild's Article

1. *What associations serve to recall a composition to mind?*
2. *What is the "logical conception" and why is it important?*
3. *What is meant by "over-learning?"*
4. *Name four of Percy Grainger's six ways of memorizing.*
5. *Why should a piece be studied before it is memorized?*

Avoiding After-Pressure on the Keys

By Ada Mae Hoffrek

AFTER-PRESSURE of the finger on the key is destructive to a good shape of hand as well as to ease and tone. The hand cannot be kept loose if the finger continues to push on the key after it is struck down. Neither is the singing quality of the tone sustained.

Pressure is the only means by which the key is made to go down. This initial impetus never stiffens the hands. The different pressures given by the fingers to the keys produce the varying degree of tone —loud, soft and medium. But the pressure should be instantaneously relaxed, once the key is down, even though the finger is still on it.

This instantaneous "let off" after the key is down, gives the hands or muscles of the hands that looseness which is so essential to good piano playing.

"You ask what I consider this country's musical need, the need of the hour? I answer without hesitation—intelligent, industrious practice. Students of music are indifferent, or, shall I say it frankly? they are downright lazy. They don't give their minds to the work they have taken up; they don't give sufficient time to their studies; they fritter away precious moments and hours on superficial things, instead of devoting their time to mastering the beautiful art they have undertaken to study."

—SERGEI RACHMANINOFF.

Starting a Miniature Conservatory

By Helen Oliphant Bates

"ARE you going to teach in a conservatory this year?"

"No."

"Why don't you? I am."

"How can you? We have none in the city."

"You know Mrs. Lang, our best violinist, do you not? And Mrs. Brooks, who is a wonderful voice teacher? We three are starting a studio together which will be a real little conservatory. We are advertising it as such, and have sent out cards announcing the opening. We also have ordered special stationery, bill heads and other accessories."

"Isn't that wonderful! I wish I could do something like that, but I have not enough money to start."

"Why it is not nearly so expensive as the same amount of publicity would be if we were working separately. You would be surprised to know how much it helps when all the bills are divided by three."

"How are you going to make people believe you have a genuine conservatory and not just a union of three people dividing their bills in thirds?"

"Mrs. Lang will give my pupils lessons in accompanying the violin and will also teach them sonatas, duets and other ensemble music for violin and piano, and for violin, voice and piano. Mrs. Brooks will give my pupils lessons in accompanying the various styles of vocal music, and I will hold classes in history and theory, for all the pupils. When you once get started, ideas suggest themselves so fast that you hardly know which to carry out first."

Getting the Pupil to Think

By Robert Price

AFTER all, right thinking is the real basis of success in study. Once the right idea has been established in a pupil's mind, more than half the battle is over, and it remains only for patience and determination to complete the mastery and make that idea a part of the pupil himself.

The teacher should test the pupil at every step in his musical development, to see if he is assimilating correct impressions of the points in question. Nor is one test sufficient. To be absolutely certain, the teacher must approach the student's mind from every possible angle.

Let us suppose that the teacher wishes to verify the pupil's ability to distinguish between ¾, ⅜, and ⅝ rhythms. She will appeal to his reasoning power through the eyes, by showing him selections of music minus the time signature, asking him to name the tempo of each. She will check this test by having him write several staves of his own, insisting that he use as great a variety of notes as possible. Next, she will appeal to his ear by playing a number of selections, having him determine the rhythm by listening. Lastly, she will watch most critically the pupil's power to apply this knowledge to his own playing.

In presenting a new idea, the teacher cannot use too great a variety of appeals to the child's reasoning powers. Even with the most discouraging pupil, there is usually one last effective device to which to resort, if the teacher's patience will hold out long enough.

A trying example of this occurred some years ago. A young man came for piano lessons, after several years of study under competent teachers. He had acquired facility in scales and arpeggios, excellent muscular control, and nice sense of expression. But with all this, he lacked time—not time in the fine sense, for he would play his phrases and note groups almost invariably correct, but in the broad general way which binds the composition together in one artistic whole. There would be indiscriminate pauses at the ends of phrases, a slighting or lengthening of rests, and jerky transitions between movements. The result was most provoking, for there was a conscientious youth with evident talent.

For several weeks we fought over the difficulty without apparent advancement. Then one day a Czerny study that had been prepared in an especially haphazard fashion suggested a possible remedy. With a pencil we went through the exercise together, marking the points in each measure where the counts should come.

Then I said: "Harold, we are going to count ¾ tempo together for three minutes out loud without music. Then we will go on counting for three minutes more to ourselves until we can feel in our minds these steady rhythmic beats which go marching through this study. Then with the beats still pounding in our minds, we will take the music and think it through getting every count exactly at the points we have noted. Although you already know the study, from your practice, try to forget how it ended and sacrifice everything to that steadily marching rhythm. When we have established those beat-notes correctly, you may think it through again and then come try to group the notes in proper form about the beats. Now for the counting! Ready!"

We went over that study twelve or fifteen times before he declared that he had at last been able to think every note correctly as we beat out that steady remorseless time. Then we ventured to the piano. He played the selection without an error in tempo. Correct thinking was the solution to his difficulty.

Aiding the Late Beginner

By A. Lane Allen

FOUR instruction books afford splendid material for beginners.

The first is one containing the staff, no signatures being added. The notes are written in by the teacher as they are named to the pupil. This also gives an opportunity to show the signs of the treble and bass staff, and the value of notes and rests as well as the musical notations.

A "spelling book" of notes forms the second part of the plan, this, of course, serving to clarify and emphasize the notes already learned by means of the first book.

As a supplement to these two books there may be given a book of little melodies with both clefs presented at the same time and with words that show the "time" clearly, short words being given the quarter notes and longer ones the half and whole notes. Thus, without any effort, the proper time of each note is unconsciously absorbed. Then, of course, there is the book of tunes which gradually become a trifle more difficult, each illustrating some particular problem and its solution.

Combining these four angles of music, a teacher will find even very small pupils assimilate many kinds of information all of which is desirable.

THE RIVER TRIP down the beautiful Rhine is one which every self-respecting tourist on the Continent will take if possible.

Vine-clad slopes and medieval castles afford a feast to the eye as the steamer ploughs its way from Cathedral Mainz to the historic city of Cologne. Shortly before arriving at Cologne, we come to the old University town of Bonn which was recently, with Cologne, under the control of British troops.

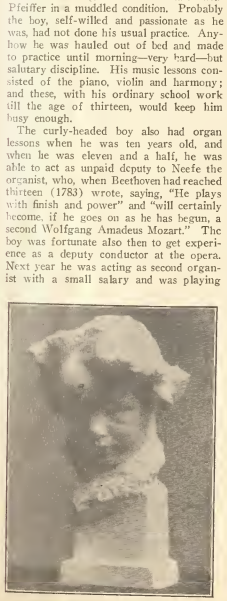
In that same old Town of Bonn, 155 years ago, was born a little boy with black curly hair. His name was Ludwig van Beethoven. Young Beethoven was of Flemish extraction, his grandfather, a former Chapel Master at Bonn, having been born in Antwerp of an old Flemish family of artistic antecedents—the "van" is the Dutch or Flemish equivalent of "de."

Today American and British tourists go to make their pilgrimage to the birthhouse of Beethoven in Bonn to behold with reverence the relics, his instruments, scores, articles of wear and the pathetic but repugnant death mask.

Early Study

YOUNG LUDWIG began the study of music at four years of age. The world was ringing with the achievements of the boy prodigy Mozart, and Ludwig's father, a tenor singer in the Elector's Chapel, like Mozart's father, had visions of his son's future, one which, in his poverty, would bring both money and renown. As a teacher, no doubt, Beethoven's father did his best. Like Mozart's father, he was very strict, but unfortunately was given to drink. At the age of nine Ludwig had lessons from Pfeiffer—also a tenor singer but an able pianist as well. On one occasion his father returned late with Pfeiffer in a muddled condition. Probably the boy, self-willed and passionate as he was, had not done his usual practice. Anyhow he was hauled out of bed and made to practice until morning—very hard—but salutary discipline. His music lessons consisted of the piano, violin and harmony; and these, with his ordinary school work till the age of thirteen, would keep him busy enough.

The curly-headed boy also had organ lessons when he was ten years old, and when he was eleven and a half, he was able to act as unpaid deputy to Neefe the organist, who, when Beethoven had reached thirteen (1783) wrote, saying, "He plays with finish and power" and "will certainly become, if he goes on as he has begun, a second Wolfgang Amadeus Mozart." The boy was fortunate also then to get experience as a deputy conductor at the opera. Next year he was acting as second organist with a small salary and was playing the viola in the Elector's Orchestra—all valuable experience. We can see the little man going to church as deputy organist in his light green coat, vest of embroidered silk, gold-fringed pockets, his short frill and peruke.



BEETHOVEN AS A CHILD
A Bust by Counee

BEETHOVEN'S FIDELIO VON MORIZ VON SCHWIND
From a Mural Painting in the Vienna Opera House

The Great Masters as Students

By HERBERT WESTERBY, Mus. Bac.; F. R. C. O.

Author of "The History of Pianoforte Music" and other valuable works on this Art

Beethoven—(1770-1827)

Early English Encouragement

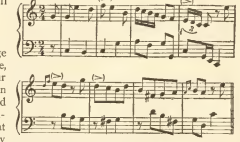
AT THE AGE of eleven, Mr. George Cressener, the English representative, has assisted the boy with a gift of four hundred florins. Later on Beethoven showed his admiration of England and everything English by writing a Symphony celebrating Wellington's victory at Vittoria. Some of his works were early performed in England. Mr. George Gardiner visited Bonn in 1846 and met the Abbe Dobbeler, the Elector's Chaplain, who had first noticed young Beethoven at the age of sixteen as "a curly, black-headed boy, the son of a tenor singer at the Cathedral."

Up to the age of seventeen he was, in addition to his duties as a deputy, practicing with zeal. His piano playing had, from the first, been founded on Emanuel Bach's method, "The true art of playing the Clavier" (1753-61) with its appendix of probe or pattern pieces for practice, consisting of six sonatas of three movements each. This remarkable work was Beethoven's "Instruction Book" and consists of a small square book with full-size music in treble and bass clefs (see British Museum) on Theory and Harmony, Accompanying, Improvisation and Fingering, with many crowded pages given to the interpretation of grace notes, ornaments, and so on.* Emanuel Bach preferred a good Silbermann clavichord except for its weaker tone, to "the newer Forte Pianos;" and he recommends practice on the light action clavichord as well as on the heavier rasping harpsichord. Taught on those principles Beethoven would at first have our inward finger *portamento* touch, though later on he cultivated specially the legato touch which was so marked a feature of Clementi's playing.

You will be interested to know and to try over extracts from Beethoven's "Instruction Book." Exercise 1 is from the first of the practice sonatas.

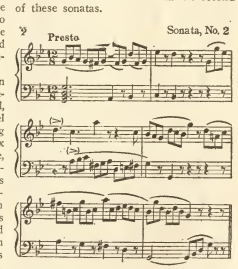
This would be Beethoven's first piece. It is useful for cross or syncopated rhythms, and the independence of the left hand. The rests are important.

1 Allegretto Sonata, No. 1



Exercise 2 is a *Presto* from the second of these sonatas.

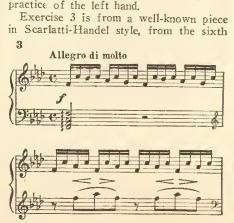
2 Presto Sonata, No. 2



This is an interesting little velocity piece in the style of a jig, needing, however, careful attention to rests, and separate practice of the left hand.

Exercise 3 is from a well-known piece in Scarlatti-Handel style, from the sixth sonata using the crossing of hands, of which both Scarlatti and Sebastian Bach made a special feature.

3 Allegro di molto



This *Allegro* forms a valuable study in the crossing of hands—a special feature in Beethoven's sonatas when in his most buoyant mood, and one, curiously enough, not provided for in Buonamici's *Extracts*. The Bach *Allegro* can be found in Emanuel Bach's *Popular Pieces* (lesser works). With this you should try like extracts from Beethoven's *Minuet Op. 10, No 3;* the first *Allegro* of the *Pathetic Sonata;* his *Rondo* in the Op. 7; the merry *Scherzo* in his *"Dialogue" Sonata of 14, No. 2;* the happy-go-lucky *Rondo* in Op 31, No. 3; and finally the jolly (*Tedesca*) *German Waltz Sonata (Op. 79);* and you will have not only a useful course in the crossing of hands but also some of his best and happiest music.

Beethoven practiced also the works of Clementi and used his sonatas as models for his own. They figured prominently in his scanty library of pianoforte works.

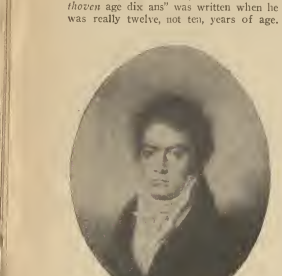
BEETHOVEN'S PIANO

*Nine chapters of this are translated in Dannreuther's Ornamentation Primer, Vol. II (Novello).

The Young Composer

WE MUST NOW look at Beethoven as a composer; and in this way he was not the prodigy such as had been either Mozart or Handel.

His first published work (1783) entitled "*Par un jeune amateur, Louis van Beethoven* age dix ans" was written when he was really twelve, not ten, years of age.



BEETHOVEN IN YOUTH

His father, like the father of Clementi and of Mozart, was, no doubt, responsible for this, in his eagerness for the boy to appear as a prodigy.

In this first composition, "*Variations on Dressler's March*," written something after the educational Mozart style, one can discern the bolder Beethoven element in the 5th and 9th variations and the influence of his violin playing in Nos. 2 and 6. His next piano works are the three juvenile sonatas dedicated to the Elector of Cologne, composed when eleven years of age. A *Rondo in A*, written when thirteen and showing violin style, and a early Concerto (1784) all show the apprentice hand.

The Vienna Visit

NOW CAME a great event—his visit to the Capital of the musical world—Vienna, in 1787, a very long journey from the Rhine by stage coach in those days. In Vienna Mozart was the acknowledged leader. Mozart heard him extemporize and observed to his friends: "Pay heed to him, he will make his mark in the world." His stay at this time was somewhat short. He was recalled, as his mother lay dying in Bonn, and troublous times followed. Trouble brings out the best in a man and it is now that he begins to show his own masterly self in his *Waldstein Duet* variations, written (when nineteen) in semi-orchestral style, and his "*Righini*" (solo) variations of 1789-90.

We see in the latter his future technical style, as based on Clementi—the rolling broken octaves in variations 5 and 23, the double thirds in No. 9 and brilliant octave work in 13 and 19. This "*Righini*" variation work was his youthful show piece, one similar to the Op. 2 in C by Clementi (of 1773). You surely will like to try it over.

You will note that his strong point is the great variety of rhythm he manages to get—the plain two beats in the measure are broken up in numerous ways, and the melody gets a new face (so to speak) every time.

In measure 19 we have something like a waltz in canon form; that is, the bass dances the waltz, a measure behind always, on its own account and—be it noted—in a different key—(G). It was usual to make the variation before the *Finale* into an *adagio*, and here variation No. 23 is in fine Sonata Style, while the *Finale* is a merry *Rondo* with which to wind up.

Haydn's Encouragement

TWO YEARS AFTER this (in 1792) Haydn was passing through Bonn, on his return from London to Vienna, and encouraged young Beethoven (then twenty-one) to persevere. This kindly spur by the older master decided Ludwig's career, and soon afterwards Beethoven followed him to the musical capital, the home of the great composers from Mozart to Brahms, and became his pupil (1792-4), dedicating to him later his three Sonatas, Op. 2.

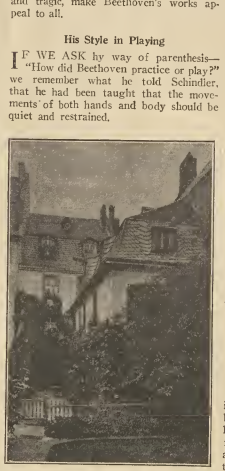
Haydn was a little dark man of Croatian origin, good natured and lovable, and so (as Thayer puts it) "the small insignificant-looking, dark-complexioned, pock-marked, black-eyed, black-haired young master came quietly to Vienna to study with the small and insignificant-looking, dark-complexioned, pock-marked, black-eyed, black-haired old master" (Haydn).

Haydn, after his second visit to England, lived (from January 1797) at 19 Haydn Gasse in Vienna, where, doubtless, Beethoven often visited him—and which is now a museum of absorbing interest to which the writer paid his pilgrimage three years ago.

Beethoven's Op. 2 shows the Clementi technic, especially No. 3 in C with its clanging broken octaves and merry final *Rondo*. The slow movements, however, reflect Haydn but with greater depth, sincerity and passion. These, above all, proclaim that the master has come into his own while the wide range of feeling, from the "Will-o'-the-Wisp" to the solemn and tragic, make Beethoven's works appeal to all.

His Style in Playing

IF WE ASK by way of parenthesis—"How did Beethoven practice or play?" we remember what he told Schindler, that he had been taught that the movements of both hands and body should be quiet and restrained.



BEETHOVEN'S BIRTHPLACE AT BONN

This was probably emphasized because his own natural bent (as Wegeler infers) was wayward and wanting in delicacy. Beethoven's qualities were fire and vigor, tempered later with a true legato singing tone, when he made the piano sound like an organ. On the other hand, Mozart, with his delicate and somewhat old-fashioned method, lacked the true singing style. Beethoven was the first pianist of his day, as Clementi was before him.

Clementi heard Beethoven and said his playing was "not seldom violent, like himself," but that "in the swiftness of his scales, double trills, leaps, and other features, no one, not even Hummel, rivalled him. . . . His titanic execution was too much for the pianofortes then made, which (up to 1810) were very weak and incomplete."

We must remember that five octaves was the then usual compass, and that the piano did not oust the harpsichord till about 1800. One thing we can learn from Beethoven's playing is that he was very particular about the correct *rhythmical* accent, as well as the due and special accentuation of sforzandos, discords and appoggiaturas and the right binding of the notes. (See the Beethoven-Cramer Studies.) In teaching he insisted on a correct position of the fingers according to Emanuel Bach's method.

The Composer-Artist

HENCEFORWARD Beethoven, now settled in Vienna, was the composer-artist, composing and practicing his own works for performance in public; and therefore in order to trace his artistic progress we must refer to his works themselves in order of publication. (Here the Writer's Guide, Beethoven Part 7, of "The Piano Works of the Great Composers" may help; also Shedlock's "The Piano Sonata." For the lover of Beethoven who wishes also to secure technical perfection in the rendering of his ideal, his best plan is to get Buonamici's "Passages from the Works of Beethoven, Grouped and Arranged as Studies," an important work of 187 pages in 7 books.)

Finally: Remember that in your practice of Beethoven there are two essential points to consider:

1. The right and appropriate touch.
2. The ideal of the composer.

For the rest—patience and perseverence—or as Beethoven laconically put it: "*O man! Help thyself!*"

Self-Test Questions on Mr. Westerby's Article

1. *Outline Beethoven's early musical instruction.*
2. *What early encouragement did he receive from England?*
3. *What "touch" was characteristic of Beethoven's earlier and later periods of playing?*
4. *What personal qualities are noticeable in Beethoven's "Variations on a Dressler March?"*
5. *How was Beethoven affected by Haydn, and by what means?*
6. *What properties should be observed in the practice of Beethoven's works?*

For Stretching the Hand

By N. E. Smart

A good exercise for stretching the hand is the following: Press the right wrist between the second and third fingers of the left hand, then between the third and fourth and between the fourth and fifth and back again. Then do the same with the left wrist and the right hand.

This should be done two or three times in the day, firmly and steadily, and care should be taken not to injure the hand in any way. Especially when the hand is small is this practice efficacious.

Aristoxenus The Modern

By Herbert Antcliffe

ARISTOXENUS who lived in the fourth century before Christ had much in common with twentieth century modernists. Although he was something of a conservative in various matters, his conservatism was of a sufficiently long date to become a sort of modernism, a revival of ideas that had been so long forgotten as to be practically new. He also considered music to be an aristocratic art, if we may judge by his remark that "since the theaters have become completely barbarized and since music has become entirely ruined and vulgar, we, being but a few, will recall to our minds, sitting by ourselves, what music once was."

Though born at Taranto in Italy—his father, Spintharus or Mnesias, being a well-known musician—he spent most of his early life in Greece. He retained a filial respect, at least sufficient to acknowledge his indebtedness to his father for some of his ideas, but this respect did not extend to his father's friends and patrons. "Want of reverence," says Professor Macran, "must have been his besetting sin." Like many people of to-day, Aristoxenus appears, however, to have regarded irreverence as a virtue rather than a sin. He had a sardonic grin used, at the expense of his rivals, which did not prevent him from being "the enemy of laughter" and according to M. Laloy, he had "the severity of judgment, the hidden discontent of the man remaining true to forgotten traditions." "Forgotten traditions" are the kind of traditions to which we can all affirm our fidelity, for if they are forgotten, no one can question the correctness of our interpretation of them.

He hoped to become leader of the Peripatetic School founded by Aristotle and described as "the workshop of all arts." We may assume therefrom he was one of those theorists whose success to-day describe music by means of Nietzschean philosophy or pictorial criticism. He was, above all, a man of "study and superior culture," and, like many cultured people in the twentieth century, studied Arcadian music, but unlike them came to the conclusion that the shepherds of Arcadia were "merely ignorant rustics unworthy the attention of a musician."

Motion he regarded as of the first importance in music and he distinguished "several kinds of melody," in which he would seem to be a forerunner of such different composers as Gustav Holst, Honegger and Schoenberg. His preference for stringed instruments he frankly declared was increased by the fact that they were difficult to play, an attitude which corresponds to that of Stravinsky and others preferring to write for wind instruments to-day.

In considering his work as a critic, M. Laloy gives the most striking similarity between Aristoxenus and twentieth century musicians. "Aristoxenus possessed, like all the theoreticians, the precious gift of neglecting details which compromised symmetry—the exceptions which do not prove the rule." "The neglect of details" is a certain sign of modernity in the age of musical generalisations, though whether these details comprise the symmetry, or whether they form the exceptions which do not prove the rule, may be a matter of opinion.

Jumping the Rope

By Rena I. Carver

MAKING the fifth finger "jump the rope" gives more strength and elasticity to that finger. Let the fifth finger move down the octave from C (the second added line above the staff) while the fourth finger taps on the black keys. See that the fifth finger has passed to the next key before the fourth has finished four taps. Be sure that the thumb hangs loosely and is not raised from its key.

Sometimes the game becomes so interesting that the pupil plays back up the octave from middle C.

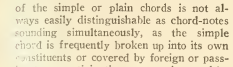
Study the Harmony of Your Piece

By EUGENE F. MARKS

THE AVERAGE student of the pianoforte has, usually, more facility in the performance of music than he has in the comprehension of the structural foundation underlying every progression. This is the fact because he devotes his endeavors almost exclusively to the mechanical or technical side of his art (aided by natural musical feeling) to the neglect or detriment of the theoretical understanding of it. Or else, if he does study the theory of it, such study fails to keep pace with his executive attainments or he omits to make an application of his knowledge.

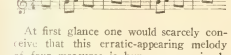
Behind all musical composition is a harmonic or chordal structure, which, when shorn of all its figurations and ornamentations, leaves a definite form, the essential harmony, upon which was hung all the musical accessories. This trellis-work of the simple or plain chords is not always easily distinguishable as chord-notes sounding simultaneously, as the simple chord is frequently broken up into its constituents or covered by foreign or passing tones, anticipations, suspensions and by numerous other devices which submerge the essential progressions so thoroughly that they are almost lost to view. It is necessary to reduce the study-piece to its simplest chord-progression form, especially if it is to be memorized, as this knowledge reduces the task to its minimum demands. Note the following extract from Beethoven:

Ex. 1



At first glance one would scarcely conceive that this erratic-appearing melody of four measures is hung upon a simple triad. Yet, divesting it of the numerous auxiliary notes, we see the following skeleton of essential harmony-notes accumulated and reduced to the ordinary triad, C-E-G.

Ex. 2

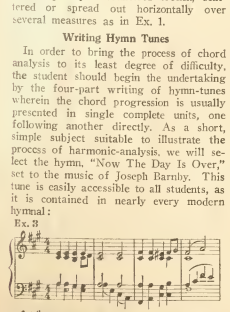


Even the simplest piano music holds some such difficulties, because the chords, instead of appearing in the usual simultaneous-sounding form (printed vertically) are frequently encountered broken, scattered or spread out horizontally over several measures as in Ex. 1.

Writing Hymn Tunes

In order to bring the process of chord analysis to its least degree of difficulty, the student should begin the undertaking by the four-part writing of hymn-tunes wherein the chord progression is usually presented in single complete units, one following another directly. As a short, simple subject suitable to illustrate the process of harmonic-analysis, we will select the hymn, "Now The Day Is Over," set to the music of Joseph Barnby. This tune is easily accessible to all students, as it is contained in nearly every modern hymnal:

Ex. 3



Let us ascertain, first of all, the outstanding qualities of the composition. We may ask the following questions:

1. What is the key and metrical rhythm?
2. What is its form, and how many measures has it?
3. How many phrases constitute this composition?
4. Which phrases or measures have modulations, and to what keys are the modulations made?
5. Are any of the chords in close position?
6. How many dominant seventh chords are used?
7. Do any other kind of chords appear?
8. Are there any suspensions?
9. Are there any passing notes?
10. Is the melody confined throughout to the soprano voice?
11. Which measures in the soprano part imitate one of the other voices?
12. Why does the bass leap so persistently to the dominant root in the first measure?
13. Of what use is the unexpected leap from D♯ down to F♯, made in the tenor voice in the fifth measure?

Having obtained all the information possible concerning the outstanding facts surrounding the composition, through answers to such questions as given above, the student should make a practical demonstration to himself of the knowledge thus gained, by playing every chord in its order, naming it and stating whether it is a triad, dominant seventh, or some other chord. He should give its root and the inversion in which it appears. If any chord is doubtful—such as the first chord in fifth measure of Barnby's hymn, for instance—or if any point is puzzling, such as the fourth beat in the third measure, in which the F♯ appears as a foreign note with an otherwise easily recognizable chord, it should be marked for future deciphering (after the student has become more conversant with chord-formation), and the what, how or why of each unsettled point sought. "Happy is the man who has been able to learn the cause of things," sings Virgil.

Deciphering Simple Piano Pieces

AFTER gaining some experience in denominating simple chords through the analytical study of hymn-tunes (a study of inestimable value to singers as well as to pianists) the student may turn his attention to some of the simplest piano music for the lower grades, such as can be found each month in THE ETUDE. This style may be augmented by selected sarabands, minuets or gavottes by Bach, Handel, Mozart and Beethoven, and songs or violin solos with simple chord accompaniments. All of these chords are usually discernible, measure by measure.

These selections should be followed by works of a polyphonic order, such as the twelve or six little preludes by Bach, which are liable to present anticipations and retardations embraced in broken chords. As Bach was a masterly organist, the student will encounter the subject of organ point (as in measures 11 to 17 in the first prelude of the twelve little preludes).

These attempts may be followed by attacking more pretentious works, such as sonatinas, easy sonatas by Mozart, the earlier ones by Beethoven, and finally Mendelssohn's *Songs Without Words* which will thoroughly test the student's mettle.

When the student has become an adept in the matter of chord recognition, nothing enlightens or broadens his understanding concerning a composition more than its analogous subject, the study of rhythm. The word, "rhythm," as used here, is not intended to refer to the accents, but to the more or less regular recurrence of cadences. In all music we may expect cadences to appear at regular stated intervals—thus preserving a rhythmic balance. A cadence is "specifically, a harmonic formula (i. e. succession of chords) leading to a momentary or complete musical repose," that is to say, a succession of chords placed generally so as to produce, first, a feeling of suspense or expectancy and then to gratify it by a chord that is satisfying to the ear. In short, it is discord followed by concord. The resolution of the discord to concord usually presents the concord upon an accented beat, which increases the feeling of repose. This cadential power of repose is still further emphasized if the concord possesses prolonged time value. It is through the cadential stresses that one is enabled to place the metrical rhythm and disclose the limitations of the phrasal periods of a composition.

Rhythm and Cadences

In order to obtain a clear insight into the intricacies of cadential rhythm, the student must further question himself.

1. In which measures do cadences occur?
2. Which cadence shows the end of a sentence or full close?
3. Is this sentence in regular form?
4. Are there any cadences with feminine endings?
5. Where does the half-close occur?
6. How many cadences are in the fore-phrase?
7. How many are in the after-phrase?
8. What modulations, if any, are engendered by any of these cadences?

Now let the student revert to the hymn-tune by Barnby (Ex. 3). He will perceive that the cadential repose or stress falls in the second, fourth, sixth and eighth measures, forming a symmetrical occurrence of cadences. However, not every movement in a piece is so regular in its cadential formation. We encounter chorals, national anthems, folk-songs and other simple vocal pieces presenting irregularity in construction in adapting the melody to the words. Melody and harmony are inseparately interwoven; in truth, harmony governs the melody. The following short extract of a choral ("Valet ich will dir gehen") exhibits an unusual cadential balance in its small compass, the concord of the cadences falling in the third and seventh measures:

Ex. 4

If we find such irregularities existing in vocal music, how many more may we expect of music when it is stripped of its verbal limitations? Yet it may truly be said that four and eight measure phrases and sentences are the basis of all cadential measurement in music and that all other forms are only variants of this normal rhythm either extended or contracted.

Proper Resolutions

In beginning the study of cadences, the student should observe every cadence and note its resolution. He should classify it as perfect, imperfect or interrupted, and should name it and state the key to which it belongs in case of a modulation. He should ascertain to what division of a sentence it belongs, whether it defines a fore or after-phrase or one of the sectional subdivisions of a phrase. Very often, if a sentence consists of two phrases, one of these will be sub-divided into two sections, while the other will remain undivided, thus furnishing variety without the loss of balance.

Beginning with hymn-tunes or chorals and working through the old classics, the student should study the progression of the melody and endeavor to supply the implied harmonic cadency. Then he should find the correct combination in two-voice parts in which one tone of the simple triad must be dropped. Coming into the higher chronological realms, the works of Beethoven, Mozart, Haydn, and, by all means, the *Songs Without Words*, the student will encounter such intricacies as extension of cadences by augmented time value, repetition of cadences, substitution of a deceptive cadence for the final full cadence of a sentence or the addition of another cadential section or phrase, and sequential repetitions. He may also encounter elision of measures. But under all of these circumstances he may be assured that the stress of the cadence preserves a feeling of balance, which should be tested at the pianoforte.

"Tune and touch the chords," says Harriet Beecher Stowe, and if this method of contemplative chord by chord analysis, followed by the study of cadential divisions, and then augmented by a general understanding of every composition by self-questioning as suggested above, is persisted in, the student will perceive new beauties and achieve deeper insight into music structure. When students are satisfied with a mere display of facility in manipulating the keys of the pianoforte and ignore the understanding of the deeper underlying theoretical qualities, as George Brand, one of the world's greatest living critics, observes, "They are like young people reading foreign languages, who neglect to refer to the dictionary for words they do not understand. They infer them from the sense, so they say. That is, they understand half and are content with that . . . . Many people, after all, are not accustomed to understand fully." However, be you numbered with the well-informed.

Self-Help Questions on Mr. Marks' Article

1. *Why are hymns best for simple chord analysis?*
2. *Why is it necessary to recognize readily suspensions and passing notes?*
3. *What is the difference between cadential and metrical rhythm?*
4. *What often disturbs cadential rhythm in vocal pieces?*
5. *How does harmonic analysis develop technical facility?*

The Descending C Scale

By Sallie J. Shull

IT has seemed difficult for pupils to repeat backwards that part of the alphabet which is used in music. A plan that brings success for one scale, at least, is to picture with words a barn yard full of chickens. A little boy or girl is feeding them from a bag of wheat. This is the end of the story: "See bag! Fed.—See!" (c-b-a-g-f-e-d-c).

This gives the descending C scale an interest to the beginner.

"There let the pealing organ blow
To the full-voiced quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstacies,
And bring all Heaven to mine eyes."
—MILTON—*Il Penseroso.*

The Counting Spectre

By Caroline V. Wood

Appealing to his sense of humor and presenting new ideas in terms of things he already understands will arouse in the pupil an interest and a desire to do things right. On the other hand, simply becoming cross or insisting on his doing this or that will render any girl or boy with any spirit indifferent and unresponsive. There must be given a basis for comparison and a reason for doing the task at hand as it should be done.

Ask the little boy who "just won't keep time" whether he wants to be a soldier when he gets older (or a boy scout, if he is not one already). His face will brighten up at the suggestion and he will eagerly reply that he does.

"Well," you continue, "When your captain says, 'Right! Left! Right! Left! you are going to keep step, aren't you? Do you suppose your captain would think you were a good soldier (or boy scout) if you just walked along, any old way?"

"Just suppose that you are a soldier now! When you count 'One! Two! Three! Four!' your captain is giving orders for you to march, and you are going to keep step. It is just as important to keep good time in music if you want to learn to play right as it is in the army if you want to be a good soldier."

This usually turns the trick, at least for a while, and the boy takes some pride in counting evenly, in crisp military fashion.

Put this question to the older boy or girl: "When you get out on the floor to dance do you try to keep time to the music or just dance around any way you please and let your pardner stumble along after you?" A laugh from the pupil follows this query and the way is opened for further discussion.

Piano Accessories

By Sarah A. Hanson

The piano-bench and piano-lamp are equally valueless as far as practical use is concerned. Compared with the latter the small, adjustable light with the green shade, fastened to the centre of the piano, is inexpensive and far more convenient.

Sitting on a piano-bench is tiring, since it is apt to be too high or two low and is non-adjustable. This renders correct technic difficult. Perhaps, though, a long-suffering piano instructor may be said to be unduly prejudiced. Housewives have long been attracted to both these accessories for decorative purposes despite their expensiveness.

The stool, however, is available for adjustment to varying sizes of performers. With a chair-back it is still more desirable. Even an ordinary chair can be "boosted" with books, pillows and the like for comfort and the requirements of piano position.

A little foot-stool should be kept at the piano for the small player when he is not using the pedal. Consideration of these points all "work together for good."

"There is no greater force for peace and happiness than music. We, in America, could take no single step that would advance our nation along the road to happiness further than the establishment of a national means of music. There should be a musical instrument in every schoolroom in the country, and every child should have the chance to learn to play some instrument. For music makes better citizenship."
—Hon. James J. Davis.

Character Building Through Music

(This is a reproduction of an address made by James Francis Cooke, President of the Presser Foundation, at the recent meeting of the National Educational Association at Philadelphia. The article has been very widely copied and is here reprinted in The Etude, *from the Journal of Education, in response to many urgent requests.)*

Thought energy is the dynamic force of civilization. Because the teachers of America are the construction engineers of this great force, their work takes pre-eminence over all other forms of human endeavor. It makes little difference whether this is recognized by the public of the moment or not. The fact remains, and the public is being compelled to recognize it for the protection of civilization.

The vast interest taken in music and musical education is one of the significant signs of the increase in general education. It has been estimated that from two to three million dollars a day are being spent by the American people upon music. A very large portion of this is being devoted to musical education. More and more, music is becoming a part of public school work.

When Dr. Charles W. Eliot, president emeritus of Harvard University, proclaimed some fifteen years ago that "Music is second to no other study in its educational value," he was merely emphasizing what laboratory psychologists and educational clinics have scientifically ascertained, and what the great educators from Plato to the present, know full well.

America's huge expenditure for music is, in the eyes of the experienced educator and the psychological experts, an investment which must bring rich dividends.

Charles M. Schwab, America's great steel king, has long made music study a part of his daily program. In a conference with him, he said that he knew nothing in life to excel it for the great purposes of relieving the strain of modern business. At least twenty other men of the front rank in business and in industry have told me the same thing in the most chauvinistic terms.

In musical therapeutics, every month brings reports of the almost miraculous value of music in treating mental and nervous trouble. I collated these reports, but I went personally to three of the most prominent psychiatrists in the state of Pennsylvania and found them thoroughly convinced of the practical value of musical therapeutics when applied by experts in coöperation with the brain doctors.

It is unnecessary to comment upon the importance of music in religion.

In education it would require several volumes for me to recount the results of a vast number of conferences upon the value of music in education. From the first steps in music study, rote singing, dancing in rhythm, musical appreciation through the talking machines and the player piano, through the practical study of music, by means of musical instruments, there is nothing in the whole pedogogical field which leads to develop a higher degree of coördination between the mind and the body, nothing that demands more accurate thinking, nothing that promotes the musical memory to a larger capacity and a higher degree of responsiveness, nothing that accelerates the mental processes to a greater speed, nothing that develops a finer sense of form and balance than does music. Take music from our schools and we would rob them of one of the most powerful and illuminating dynamos in the whole scheme of mind development. If you look into the history of education, you will discover a whole chorus of the greatest pedagogues of the ages emphasizing this opinion.

The value of music in connection with character building is largely that of putting the mind in tune, in proper mental condition, for the reception of great ethical principles. Music in itself is something quite apart from ethics, but when these are combined, the effect is like that of turning on a mighty electric current to a piece of idle machinery.

In a period of unheard of crime of every imaginable description, our own police and courts have shown their impotence by the fleets of armored motor cars in the streets. We are really at war with an enemy and nobody seems to realize it. On one side are the most desperate crooks and drug fiends the world has ever known; on the other side are the clergy, the home and the school. The child in the school must have what ethical training he does not get from the church or his parents. Through regular study of character training and through the powerful inspiration of music at the same time, we can grow and train a new generation of young people whose stamina and character will not be questioned in excelling the forces that would destroy the highest standards of modern civilization.

Finding Beauty

By Leonora Sill Ashton

There is a children's story about a gloomy old man who started to go to the baker's to buy a loaf of bread. He began grumbling at the outset of his journey because there was nothing beautiful to cheer his way. But the newsboy told him there was beauty hanging to his front gate. The milk woman told him it was under his hedge. The grocery man said it was beneath the eaves of his barn.

The old man was suspicious of all three reports, but, when he started home, he decided to look and see what he could find. Lo, and behold! He found a crocus under his hedge. He found some swallows in a lovely nest under the eaves of his barn. He found, hanging on his own gate, a cobweb sparkling with drops of dew and sunlight.

Let us see what we can find scattered along the road of practice! Those tiresome five-finger exercises which seem so stupid, for instance! If we look closely at them—that is, really think what they are and what we can make them—they will become round, lovely tones, as full of music as the golden cup of the crocus is of sunshine.

Hold your hand, palm up, like a cup itself, curving the fingers in a little. Then in that position, turn it over on the keyboard and begin to play your exercises. The more you look at these with your mind—that is, the more you try—the more strong and sure becomes your touch: and suddenly you realize that the golden tone is there.

Then, the arpeggios—hard, catchy things that you never can get! How your fingers slip off the keys! How your thumb sticks out! Now, if you look hard enough and practice hard enough in placing each finger surely on the separate notes of the triad and keeping the thumb always in readiness to take up the first note of that triad again you will begin to know the beauty of the arpeggio, named after the great golden harp.

You will also be creating that beauty yourself; for with sure, light touch, your fingers will be flying up and down the keyboard, with graceful curves; very much as the swallow circles to and fro in the evening air.

Then the scales! Up and down the piano—often, every key, black and white. What can we find in these that is beautiful?

Keep on, working, working, working; watching always for what is to come.

Keep your hands cup-shaped over the keys, the fingers sure and strong, and the thumb always on the alert under the palm of the hand: and suddenly you will find you are sounding a "pearly" scale. The tones will be clear and round and perfect like the dewdrops hanging on the cobweb on the old man's gate.

"Scaling" the Keyboard with "Do-Mi-Sol"

By May Hamilton Helm

"What is gained by singing well-known tunes with sol-fa syllables?" When this question was given on an examination one pupil asked "Are we supposed to write the usual answer or what we really think?" The reply, Yankee fashion, was, "Why not both?"

When asked later to state her own views, this same pupil said that to her it was only confusing to call a tone "do" at one time, "re" or "fa" at another. The difficulty in this case seems to lie in a misconception of the use of these syllables.

Sol-fa names are not intended to represent tones but merely the place a tone occupies in a series called a scale. Thus, it is easier to remember:

In all sharp scales (except f♯) right hand fourth finger plays "ti,"

In all flat scales right hand fourth finger plays b-flat,

In all sharp scales (except b, and f♯ where it starts the scale) left hand fourth finger plays "re,"

In all flat scales (except f) left hand fourth finger plays "fa,"

than it is to remember a different letter-name in each scale.

Sight-singing of course does not help piano-technic, but familiarity with sol-fa has proved to be helpful, not only in learning scales, but in practical, key-board harmony.

Very small children learn to find "do-mi-sol" on the piano, and also find that "sol-ti-re-fa" makes a good chord, which must go to "do-mi-sol." The two kinds of music, singing and playing, help each other, as (quoting the old Italian proverb) "One hand washes the other."

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

The Production of a School Operetta

The development of an operetta furnishes a splendid educational project for a school of any grade. There is nothing which appeals more to school pupils and sustains their interest better than a production which calls for individual and group participation in music, dramatics and the dance. There are educators who sincerely believe that the time spent in the production of an operetta amply compensates for setting aside the regular school program temporarily in order to give the pupils who are taking part in the production an opportunity to develop their social and artistic possibilities in the chance afforded them. There are leaders in education who have frankly stated that every pupil should have an opportunity to develop his or her dramatic sense and that the entire school program should be set aside on occasions for this special work in order that every pupil may take part in a series of operetta projects. While this may seem to be a radical point of view, the fact remains that practically every high school—junior and senior—and a great number of the elementary schools of large and small communities everywhere produce one or two operettas each school year.

Dramatization in the Class-Room

The idea of introducing dramatic projects in the class-room in conjunction with History, English, Geography, Music, Nature-Study and other subjects has gained wide-spread recognition. The dramatization of historical events makes a great impression upon the class, especially upon the pupils participating. Work in these subjects may easily be correlated with music.

It is not difficult to dramatize narrative and even mood songs found in the list of songs used in conjunction with the regular work in school music. There is no end to the possibility of dramatizing the entire term's program of songs. This furnishes a splendid back-ground for creative work for the entire class. The plot will naturally grow out of the many suggestions furnished by the song texts. The dialogue may be spoken and the solos and choruses furnished by the class. This project will increase the interest of the pupils in their efforts to learn the choruses or songs, as the objective will be the final public production or the production of the quasi-original operetta before the school assembly.

Out of this movement there should come an attempt to write an operetta with an original libretto and musical score. If the incentive is strong enough, much can and has been done in original work of this type. There have been some very interesting children's operettas written by children themselves under proper guidance. Many of the higher schools and colleges produce original plays and operettas or musical comedies annually. Although these original works may not approach the quality of standard material, yet they appeal far more to the successful writers, their classmates and the audience of parents and friends. We have stressed the value of creative work as one phase of musical dramatization for it has much in its favor. The other phase is the development of material written expressly for the purpose.

Selection of a Suitable Operetta

In order to stage successfully a well-balanced production great care should be exercised in the choice of an operetta. Many pitfalls await the inexperienced director who may attempt to produce a musical work which has easy melodious music and later find that the text is too immature for adolescent pupils. Or he may decide on an operetta which calls for two-part choruses and attempt to use boys with changed voices to sing in the choruses when the writer intended that these should be sung by unchanged voices. Again, he may attempt to produce a standard musical comedy or a Gilbert and Sullivan comic opera with too immature a group of boys for the solo and chorus work. If the male leads call for mature voices they should not be sung by boys with soprano or unchanged voices. A wise choice wins more than half the battle.

The experienced director who is casting about for a new work to perform will invariably get in touch with musical agencies or music loan libraries and publishing houses and frankly state what his needs are in the field in which he is working musically, and request a selection of various operettas which have been given successfully in places similar to his own. It is much better to produce well an operetta suited to the capacity of the pupils than to produce what amounts to a burlesque performance of an operetta which is beyond the ability of the group.

Many junior and senior high schools have successfully produced Gilbert and Sullivan's "Pinafore," "Pirates of Penzance," "The Mikado" and others. High schools and normal schools can ably produce the modern musical comedies of Victor Herbert and his contemporaries and the standard light operas, but it is unwise to attempt grand opera although it is tried occasionally.

The Operetta Club

Many schools carry on operetta clubs as an extra-curricular activity. If the most talented pupils can be interested in joining the club, the project may be developed entirely by this organization. Difficulty may be encountered in weeding-out or rejecting those pupils who are undesirable musically. The membership should be limited to those who have a singing voice of the range and balance required for the several chorus parts and solo roles. If enough pupils do not apply, it is wiser to drop the club idea and use in its place the entire senior group or highest grade of the school to study the choruses of the operetta selected as the term program of choral music. The rehearsing will then come in school hours and the more talented pupils will be available for the solo parts.

Selecting the Principals

Much care is needed in the selection of the pupils who are to take the principal roles. Voice alone is not the full requirement. The physical qualifications for the various roles must receive careful consideration. Personality and charm are often more important than voice. Many singers are excellent actors and carry their audiences away with their dramatic power, while often the vocal short-comings are little considered. Every principal must have an understudy. Many school productions which run for a series of evenings have two and often three complete changes of the cast of principals who alternate in taking the leading roles. It is well to have a series of try-outs before the chorus or a group of judges selected for the purpose. Two pupils, at least, must be selected for each role. Withhold the final assignment of the roles until satisfactory proof is given of the superior ability of certain pupils over the others.

Preparations for the Production

The WORK of the musical director in rehearsing the chorus and principals plays the major part in the preparations for an operetta. There are other important forces which must be utilized, however, and without which the production will be a failure. Some work should be found for every department in the school in order that it may be said that the production of the operetta is an all-school project. The art department must play an important part in planning the scenery and in organizing groups of pupils to assist the art teachers in painting the stage settings. This scenery will need frames which must be made in the school shops, together with other stage settings and furniture.

The English department should be called on to coach the principals in the dialogue and to work out the dramatic action. The art group may arrange the tableaux. The sewing teachers should make the costumes, with the exception of the costumes for certain major principals, which will have to be rented from a theatrical costumer. The color and lighting effects may be decided upon by the art department, and the arrangements made for carrying out the lighting scheme by the electrical shop teachers. The physical training teachers should train the chorus or ballet in the dances required, and the commercial teachers should take over the printing of tickets and programs and obtain sufficient advertisements to carry the cost of the printing. A group of teachers should be made responsible for the proper publicity needed for the sale and distribution of the tickets. Something should be found for every department in the school to do. A junior high school group of cooking teachers did their bit in an operetta production by making candy for the pupils to sell between the acts.

Training the Chorus

The difficulty in rehearsing the chorus for the many ensemble numbers which occur in the average operetta is often due to the amount of part work that the composition demands. The chorus work of many school operettas is given entirely in unison (when the composer wrote in parts) with the most colorless and monotonous effect. An attempt should be made to sing some of the choruses, at least, in parts. If the vocal parts of the choruses are rehearsed separately, there should be little difficulty in preparing them. For instance, the basses may be called for a single rehearsal on one day and the boy tenors on the next. The soprano and alto groups may be rehearsed together.

As soon as the different vocal parts of a chorus or of a few choruses have been developed, the entire group should come together. It is a most wasteful process to teach a single part while the rest of the chorus sit idly by and await their turn. The director who has ability as an organizer, will seek help from the other music teachers or teachers of other subjects, who are musical and ask them to train one or more of the groups assigned to the vocal parts.

Every participant should have a copy of the vocal score. The pupils cannot be expected to make rapid progress by attempting to memorize vocal parts which have been presented entirely by imitation. The visual must be called on to help the aural memory. As soon as one choral number has been developed mechanically, another should be added, until all of the choruses in the operetta have been covered. When this is accomplished, a cyclic scheme should be started and each chorus reviewed in the order in which it occurs in the operetta. The memorization and the shading or interpretation should be developed simultaneously.

Rehearsing the Principals

Mention has been made of the fact that the principals should be chosen for their dramatic ability and fitness for the specific rôles. Vocal qualifications must receive due consideration, however, and if the numbers cannot be recited to music or spoken as part of the dialogue, it may be necessary to select a pupil of poor dramatic ability, but of fair voice, as it is nearly impossible to improve the vocal work of a poor singer in so short a time.

Attention must be given to the correction of vocal faults on the part of the principals and the conductor, or vocal coach must find time to help all of the principals individually. The pupils having the leading rôles must enunciate clearly and should turn and face the audience as much as possible in order that they may be heard. The audience will understand what is being sung if they can see the facial expression and watch the lips of the singers. The enunciation of the chorus must be extremely clear as the continuity of the plot must not be lost sight of. Occasional tones of extreme register in the solos may be changed to tones of easier range in order that no embarrassment may be caused the singers.

The Prompters and Helpers

Prompters should be stationed in the wings or better still, a prompter's shell should be sunk in the front center of the stage, if the arrangement can be made. A prompter may be seated next to the conductor or the conductor may act as such if he so desires. A stage director should be responsible for the entrance of the cast and chorus. Pupils may act as stage hands under the direction of the stage director. They should be trained to shift the scenery quickly

(Continued on page 311)

DEPARTMENT OF BANDS AND ORCHESTRAS

History of the Orchestra

By DR. HANS HARTHAN

of the Conservatory of Music, Lawrence, Kansas

TO ANSWER the question, how was the orchestra augmented and developed, we are assigned to indirect material: pictures, sculptures, biographs, letters and finally old instruments. In medieval times, when the clergy dominated all arts, profane music was ignored. An exception from this rule was found in Michael Pretorius' "Syntayma Musicum" in 1618. It informs us that the first cause to employ musicians in public service was the necessity to safeguard towns and castles against hostile attacks or other dangers. The town-warden, who in case of threatening peril had to alarm the sleepers with his trompet or tuba, is the originator of the "town-piper." The town piper, with his apprentices and fellows, furnished all the necessary music for church, dance, wedding and funeral, and was still in existence in most of the smaller towns in Germany, that is, until the middle of the 19th century.

At the courts of the principalities, the musical watchman was usually a trompeter, who was at the same time employed as herald or as courier and soon had a number of assistants. About 1400 Karl VI entered Reims with thirty trompets; and in Holz there already existed the trompet orchestra. At the end of the 15th century we meet with the first military band. George Frimdsberg assigned to every small troop two or three musicians, principally to signal. It was during the 18th century that our modern band developed.

Early Dance Instruments

FROM THE SECOND HALF of the 17th century we have dance-pictures of Teniers with only one musician, sometimes a clarinet player, other times a fiddler. In pictures of Raphael, Diner and also Teniers we find often the bag-pipes. In Holbein's "Death-Dance" death appears as a man with a psaltery. The viola and psaltery were found in early pictures as well as the violin and guitar. The flute and drum were found on Spanish rugs of the 15th century. Ensembles of three instruments appeared for the first time during the 15th century in pictures of Carpaccio; that is, the lute, viola and cornet. In pictures by Bellini we find either two flutes and small violin, or flute, gamba and flute. The ensemble of three instruments is of importance in so far as Haydn in many of his symphonics made use of it in certain episodes. We find it used too in Lully's operas and even in Bach's *B-minor Mass*. Town music started in Leipzic about 1749 with three musicians, Hans Nail and his two sons.

The enlargement of the orchestra began at Holz. A picture in 1560 shows an orchestra of twelve instruments—portatif, viola, lute, harp, flute, big and little drums, small hand drum, timpani and cymbal. Of course, such combinations were not used in our modern sense as contrasting groups, but rather we suppose that they played in unison, like the big choruses of 12000 and more voices which sang the Gregorian chorales. Soon, however, were formed the trombone, horn and flute quartets. An arrangement for mixing wind and string instruments, and new combinations for orchestral effects developed about the end of the 16th century.

Orchestral Beginnings

NOW THE QUESTION arises. "What did the early orchestra play?" Till a short time ago it was the general belief that independent orchestra music began about the end of the 16th century, but later research resulted in the finding of manuscripts from the 13th century in England, and from the 14th century a collection of French and Italian compositions for orchestra were found at the British Museum and at the National Library at Paris, and consist of dance pieces played on different instruments in unison. John Walther published in 1542 twenty-six figures for one and two cornets and John Morley published in 1595, a collection of two-part canzonettes.

The Piano Appears

DURING the 18th century the piano came more and more into use for accompaniment and the full sounding chords of this instrument invited new combinations. In 1584, Florentio Maschera published at Brescia his "Libra dette Canzoni da Sonar" for four different instruments which for a long time erroneously passed as the beginning of independent orchestra music. Through Monteverdi's opera "Orfeo" orchestral music obtained in a certain measure its sanction; a number of other composers, among them Vitali, Neri, Allegri, Bassanis, published collections of orchestra pieces.

The canzone soon appeared with contrasting themes; it developed into the capriccio, fantasie, sonata. With Giovanni Gabrieli's "Sinfonia Sacre" (1597) began the golden epoch of a solemn, majestic and noble orchestra music. It has the characteristic brilliant pomp and noblesse of the Venetian art, which we admire in the pictures of Titian. Some of these compositions are for a two-part orchestra —the first partition begins with an extended theme; then both unite to a majestic finish. In the development there appear imitations between the two orchestra choruses, sometimes with intricate rhythms varying the principal theme. "Pian e forte" is the title of the most famous of Gabrieli's "Sinfonia Sacre." In its first orchestra partition are four cornets and three high trombones, in the second, viola and three low trombones, and the contrasting effect of the two partitions is very significantly composed to "Good Friday and Easter." Gabrieli's influence on orchestral compositions is as noticeable as that of Bach.

German Influence

AROUND the middle of the 17th century, after Gabrieli had many imitators who wrote "Sinfonies da Chiesa," "Sonatas Concertantes," and similar compositions by such composers as Castelli, Faltorini, and many others, this style became antiquated. New life came into the orchestra sonata in Germany, and although we may be able to trace an indirect influence of Gabrieli to Haydn, a new impulse made itself perceptible. The popular music, at first in dance, which has produced the Suite, later in popular or national song-melody, is the soul of Haydn's symphonies and the secret of their eternal freshness.

The Suite is as a series of pieces, not connected among themselves, mostly in dance form. The *Allemande, Courante*, Saraband, Polonaise, Minuet, Gigue, Gavotte, and others, are pieces we meet frequently in the compositions of this period, of which Schein's suite in five movements is one of the most remarkable. Schein was one of the three great musical S's of the 17th century (Schein, Scheidt, Schutz); and his orchestra suite contains not only entirely new effects of combinations, but its various movements also show relationship in themes, and unexpected changes of tempo and tonality appear.

Of the many composers of the orchestral suite in Italy, Germany and France, I only mention J. P. Kamean (1683-1761), France's greatest master. His works are graceful in melody and rhythm; we meet always with attractive fancy. Handel's celebrated "Fire-music" for nine horns, nine trumpets, twenty-four oboes, twelve bassoons and three kettle-drums and his "Water-music" consisting of twenty short pieces written to reconcile King George I with the composer, who had fallen into disgrace, may be mentioned besides Bach, who in a number of orchestra suites marks the climax of perfection of this species.

Influence of the Opera

SINCE 1650 the opera has had an instrumental introduction entitled symphony; and with it began the history of the modern symphony. Later, in Naples, the symphony consisted of three short movements, Allegro, Largo, Presto; and this frame became the model for the perfection of this class of music which was accomplished through Haydn, Mozart and Beethoven and further enriched by composers like Schumann, Schubert, Mendelssohn, Brahms, Tschaikowsky, Saint-Saëns, Rubinstein and Dvořák.

From the time of Haydn, the development of the symphony was for a long period left to German composers. The new composers did not come from Holz, as one might expect, but from the countries hitherto not participating in working out problems in higher art. Niels W. Gode, a Dane, was the first who brought into the symphony an element of national color. In his noble music we recognize the spirit of the Frithof-Legent and of the Edda, not intrusive like the works of his pupil and follower, Grieg, but always amiable and essential. Through Dvořák came a touch of the Bohemian, through Tschaikowsky, the spirit of the Russian. As every nation in the world seems to have its spiritual mission, to add a part of spirit and color and to develop a "World Symphony" understood and loved by all, we may look forward with hope and good cheer.

Modern Instruments

THE MODERN orchestra has enriched and refined considerably the possibilities of coloring and expression by involving new instruments and using force combinations in a most effective way. But, after all, it is the musical idea that counts in a composition in the first place, and not its dress; the picture, and not its frame. Whether we hear Handel's "Messiah" in its poor original orchestration or in Mozart's immensely improved, or in Robert Franz's modern instrumentation, it is always Handel's mighty language that we admire.

Haydn, known as the father of the symphony and the modern instrumental music in general, wrote over one hundred and fifty symphonies. Paris was enthusiastic about him and the French editor, Sieber, published later sixty-three of his symphonies. The French titles under which we know a number of his symphonies are "La Poule," "Le Verdi," "Le Soir," "Le Neatin," "La Keine," "La Chasse." These works were special favorites and had therefore to be distinguished by descriptive names. From Paris, Haydn's popularity spread over to London which he visited twice, following invitations, and was highly honored.

The Cultivation of Expression

By J. B. Cragun

NO ONE can argue the value of expression in music; it is the very soul of the art.

You and I may be able to sing *Annie Laurie* and other ballads to our personal satisfaction, but John McCormack can sing a program of ballads to a ten thousand dollar audience. It is because he sings with so much more *expression* than you or I. Expression may even be placed as of greater value than playing technic. If then expression be so valuable to musicians how is it to be obtained? A few suggestions may be of value.

Beautiful expression in music is attained only with the constant seeking. Every note you play should receive your most careful attention. Every exercise you play must be played lovingly. Every exercise you play must be made a musical recreation. Every piece you play must be studied carefully and continuously, in order to arrive at the utmost expression of which it is capable.

Artistic expression is largely a matter of imitation. With the wealth of good music in the air and the abundance of radio receiving machines, there is no reason why anyone should be lacking in models of good artistic music rendition. And with the wonderful new electrically recorded records of the various companies, a new avenue of approach is offered. Most of you have also available good concerts by recognized artists whose art is unquestioned, and whose interpretation should be your guide.

Expression is not to be wooed and won over night. You must be patient. You must be constant in your endeavors in this direction. But when once yours, you may rest assured that you will be lifted out of the class of ordinary players into that of the artist.

"What we need to encourage an independent and vigorous American composition is a willingness to listen to new work which may sound utterly beyond the pale as well as beyond the America we may be thinking of at the moment."—CARL T. WHITMER.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

Certificates for Teachers

(1) If one has taken piano lessons for a number of years, should he ask for a teacher's certificate or is this unnecessary?

(2) Also, is it necessary to pass an examination in any city before one can teach?

A READER.

(1) If one is applying for a position in some institution, letters from one or more former teachers, certifying to the quality of one's work and ability, are always helpful. Outside of such letters, private teachers do not ordinarily present formal certificates which are the prerogative of conservatories or college music departments.

(2) I know of no city which requires such examinations. The subject has been mooted and bills regarding it presented to legislatures, but, so far as I know, such bills have never become laws.

Apathetic Pupils

Please suggest some attractive course to excite interest and enthusiasm in piano practice among pupils of eight or nine years. I have been giving stars to encourage them, but I find a few from whom it is absolutely impossible to get intelligent practice; and the parents of these few seems extremely anxious about their music.

M. K.

A slogan of modern teaching is the *project* method. Whatever the pupils do, let them have in mind a definite *project* or goal toward which to strive.

In piano teaching such a project may take the form of a performance of a piece or study at some future time. Recitals provide opportunities of this kind for the more advanced pupils. Even the slow or elementary pupils may be provided for by meetings of your pupils, at which not only formal pieces, but also simple studies or technical exercises may be played.

Institute a monthly meeting of this kind at your house or studio, at which a program lasting half or three-quarters of an hour is presented. Afterward games or simple refreshments are in order. Not only will the pupils be furnished the desired "project" thereby, but also the slow ones will be inspired by the more able work of others of their own age so that a wholesome spirit of rivalry will be cultivated.

I hope that other members of the Round Table will suggest projects which they have tried.

First Studies: How to Teach Rhythm

(1) Do you think that the Köhler *Practical Method for the Piano* is a good book for beginners from seven to ten years old? If not, will you please tell me of a better one? I have gotten good results from this book, but have often wondered if I could get better from another.

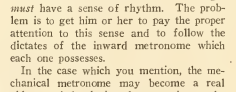
(2) Can the use of the metronome teach rhythm to a child who feels it very little? Or does it destroy what he has?

L. B.

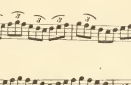
(1) The *Practical Method* is a standard book on which thousands of piano students have been nurtured. Sometimes, however, it is a useful stimulus to both teacher and pupil to vary one's materials. Köhler's *Very First Exercises*, Op. 90, for instance, is shorter and more compact than the *Practical Method*. Of more recent books, you might try Presser's *Beginners' Book* or John Williams' *First Year at the Piano*.

(2) Any boy or girl who has a normal heart action and who can walk straight *must* have a sense of rhythm. The problem is to get him or her to pay the proper attention to this sense and to follow the dictates of the inward metronome which each one possesses.

In the case which you mention, the mechanical metronome may become a real aid toward developing due attention to the rhythmic sense, if properly employed. But apply it only to very simple five-finger exercises or scales and rarely, if ever, to formal compositions. Set the metronome at about 88 and have the pupil play first one note to a beat, then two, then three, and finally four, as follows:



Next, varied rhythms may be used with the same succession of notes, such as these:



After the child's rhythmic sense has been awakened by these means you may pick out characteristic rhythms from the studies or pieces which he is studying and fit them into five-finger exercises which he may practice with the metronome.

Kinds of Staccato

(1) When should the wrist staccato be used, or is this method of throwing back the hand old-fashioned and now going out of use?

(2) Does not the use of the pedal destroy a staccato effect? Why do some composers indicate both?

A. T.

(1) Observe the difference between *throwing* and *pulling* the hand back from the wrist. I do not advocate pulling the hand sharply back to produce a staccato, since the same effect may be better obtained simply by relaxing the finger as the tone is produced.

But when staccato notes are played in quick succession, it is often advisable to play them by *throwing* the hand lightly up from the wrist, perhaps an inch or two. This kind of "hand staccato" is especially valuable when octaves or chords are involved, repeated or in succession. See, for instance, *Etude Mélodique* by Henry Holden Huss, in which both hands play staccato chords at once.

(2) Sometimes staccato marks are employed to show how the notes are *played*, rather than how they should *sound*. When the composer indicates a staccato with the pedal on, he means merely to release the key immediately, for technical reasons, while the tone continues to sound because the pedal is down. Fictitious rests are sometimes introduced with similar effect.

Keeping Up a Repertoire
Bach's Inventions

(1) What do you consider the best way of keeping up a repertoire? It takes so long to play all selections daily that scarcely any time remains for further practice.

(2) Please explain the construction of Bach's *"Inventions."* I often become confused when trying to trace the voices and when dividing the "Inventions" into sections.

A. B., New Brunswick.

(1) Keep constantly on or beside your piano rack a long slip of paper similar in shape to a laundry list. On this slip write and number the names of pieces which you have thoroughly learned. It is better to alternate pieces of different lengths and styles, putting a short piece after a long one or a modern after a classic, since such variety makes your practice more interesting and gives due attention to each type of composition.

The first day, work on numbers 1, 2 and 3. If you can play a piece perfectly the first time, once or twice through is enough; otherwise you should practice doubtful passages until they are conquered. Do not play at concert speed, but, preferably, only half as fast. Use your notes occasionally even if you know the piece well from memory. You should keep on your music stand the scores of the entire list, arranged in the numbered order, and each piece should be on the piano rack, ready for reference, as you play it.

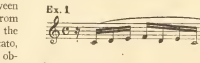
The next day, treat in a similar manner numbers 2, 3 and 4, the next numbers 3, 4 and 5, and so on. When you have mastered a new piece, add it as the next number to your program.

In this way, by devoting fifteen or twenty minutes each day to the matter, you should be able easily to keep enough pieces under your fingers to form a recital program ready for execution at any time.

(2) Study out the fifteen two-part "Inventions" before taking up the more complicated group in three parts.

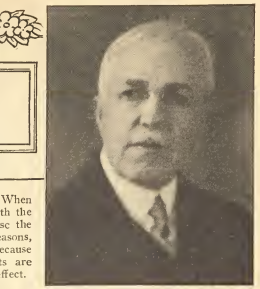
Each "Invention" is based on a short theme which is clearly stated at the very beginning. Sometimes this theme is given out by a single voice, as in No. 1:

Ex. 1



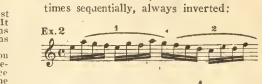
and sometimes it appears against a second, but less important voice as in No. 14.

Now trace throughout the entire invention each appearance of this theme and mark with a blue pencil its beginning and end. Of course it appears in different keys and on different degrees of the scale, as in the first two measures of No. 1 where the theme is heard twice in each voice. Sometimes, however, it is more obscure, since Bach loves to play with the theme by turning it upside down or repeating it in a continuous passage. Both of these devices, for instance, are found in measures



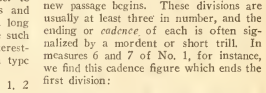
3 and 4 of number 1, where it occurs four times sequentially, always inverted:

Ex. 2



To understand the sections of an invention, watch out for the spots where a conclusion is reached in a certain key and a new passage begins. These divisions are usually at least three in number, and the ending or *cadence* of each is often signalized by a mordent or short trill. In measures 6 and 7 of No. 1, for instance, we find this cadence figure which ends the first division:

Ex. 3



Similarly, the second division ends with the first note of measure 15, after which the third division extends to the end.

Look up similar divisions in No. 8. Divisions in the other two-part inventions and in the three-part inventions may not be quite so clear, but with a little practice you should be able to determine them.

Elementary Materials

Can you suggest material for a pupil who has studied Wieck, and books 1, 2 and 3 of Czerny arranged by Kreutzlin? I believe that a pupil becomes tired of passage work and needs variety.

Can you also suggest some piece for a pupil who has studied one year but whose hand is large enough to play octaves and stretching exercises?

What studies and pieces should I give it to an adult beginner?

M. M. P.

I agree with you that pupil number one should be given some more musical studies. Try using the Heller *Studies*, in the order of Op. 47, 46, 45. Meanwhile her purely technical work can be provided for by ten minutes of daily drill on scales and arpeggios.

Do not be in a hurry to give "stretchy" work to pupil number two, even if her hands are large enough, since such work might develop a stiff wrist. For good second grade pieces I recommend selections from Kullak's *Scenes from Childhood*, Op. 61, and Grieg's *Lyric Pieces*, Op. 12.

For pupil number three try the *Book for Older Beginners* by John M. Williams, which contains, besides exercises, melodious easy pieces. The pupil may soon take up *Easy Studies in Early Grade* by Mathilde Bilbro.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

"ITALY'S OTHER AUTOCRAT"

UNDER the title, "Italy's Other Autocrat," H. E. Wortham, an English critic, tells us something about the La Scala Orchestra in Milan, and its conductor, Toscanini, in his genial book, "A Musical Odyssey:"

"Toscanini is an autocrat, but, like Mussolini, his power depends on the enthusiasm he is able to generate around him," says Wortham, describing the many rehearsals given to opera—sixty-six for "Mcistersinger" alone.

"The orchestra," we learn, "is to-day the finest in Europe. The renown of La Scala is sufficient to attract all the best talent in Italy, and Toscanini has the initial advantage of being able to count on the very best material . . . . Toscanini, with the democratic spirit so congenial to the modern Italian temperament, recognizes no difference between second and first violins. All his violinists are engaged on the same terms, and a player may be one day at a first violin's desk and the next among the seconds, or *vice versa*, a plan that undoubtedly helps to give the peculiar brilliance to the strings at La Scala.

"In his arrangement of the orchestra Toscanini is equally unorthodox. Thus the strings are to the front and the right of the conductor, the woodwind on his left, and beyond the horns. The rest of the brass and strings are behind the strings on the conductor's right. The arrangement enables Toscanini probably to get just that little more from the woodwind which separates the good from the superlative performance . . . . Since Toscanini has ruled at La Scala three rows of the stalls have been removed to make more room for the orchestra, and mechanism has been installed by which the height of the floor can be lowered or raised, a very important factor in securing proper balance between voices and instruments in different types of operas."

I LOVE THEE! — IN A PICKWICKIAN SENSE

WHY ARE drawing-room ballads often scorned by the critics in spite of the technical difficulty of writing good ones, while artless li'tle folk-songs endure for centuries and win the respect of even Doctors of Music? Possibly the fact that the sentiments expressed in the drawing-room ballad must be taken "in a Pickwickian sense" has something to do with it. Consider the following from "English Folk-Song," written by Frank Kidson and Mary Neal:

"The drawing-room vocalist has not the same constancy to his songs as the folk-song singer, nor have his songs the same stability. When the stout, respectable father of a family proclaims his passion for a fascinating nymph, and entreats her to fly with him, his wife smiles approval and silently applauds his efforts. When a feeble-looking young man voices sentiments of a bloodthirsty or gruesome character nobody is expected to believe him. In fact, he is not in earnest, and in neither of the two cases I have supposed do the singers voice their general sentiments.

"On the other hand the folk-song singer really *does* feel the sentiments he sings. If he likes fox-hunting he sings a fox-hunting song, and is in perfect agreement with the ditty that proclaims fox-hunting a noble sport. And the song represents his feelings when he sings of the joys of farming, or of good liquor, or of any other subject that appeals to him as a man, including love.

"When a young girl or even an old lady sings, 'Oh, my very heart is breaking, all for the love of him,' we may be quite sure that this puts into song some sentiments that either hold possession of the soul or recalls certain sacred memories."

"THE LITTLE ROUND GENTLEMAN"

CHILDREN, according to Jeffrey Pulver in his new book on Brahms, knew Brahms as "the little round gentleman" who joined in their games.

"His personal appearance was always arresting. When at the age of twenty he appeared at Hanover, Weimar and Leipzig for the first time, he was slim with a somewhat stooping posture of the body; his hair was very fair; his blue eyes flashed with vivacity from a pale face. His expression was one of purity, devoid of all traces of passion. He was exceedingly deferential, rather shy and, in the presence of strangers, embarrassed and *gauche*. As he grew older he broadened considerably, acquired great breadth of shoulder and developed a distinctly squat figure. At the same time his face remained very youthful and, with his slightly projecting underlip, gave the impression of his being a little cynical—an impression that his speech on certain occasions did not remove.

"At middle-age he remained somewhat below average height, out of proportion, broad and thick-set. His head was always the object of admiration among his friends—a 'St. John's head,' said one—and later in life when he allowed a full beard to cover his hitherto clean-shaven face, his head, with its long hair, became quite leonine . . . . To the children of his intimate friends he was 'the little round gentleman' who always romped with them as a great clumsy child. Dress was a matter of indifference to him: he preferred old clothes, hated stiff collars and ties, and felt constrained in dress-shirts. His favorite wear was a brown woolen shirt without collar and a suit of soft, rough material that would stand any usage and any weather. Out-of-doors he wore a soft felt hat of slouchy character, carrying it in his hand more often than on his head . . . . a large, strong cigar was seldom out of his mouth."

QUARTER TONES NOT NEW

THE MODERN tendency to divide the musical scale into even narrower intervals than the half tone is apparently a return to Greek tendencies, according to the description of the Greek modes given by D. B. Monro in "The Modes of Ancient Greek Music."

"The most striking characteristic of Greek music, especially in its earlier periods," says Monro, "is the multiplicity and delicacy of the intervals into which the scale was divided. A sort of frame-work was formed by the division of the octave into tetrachords, completed by the so-called disjunctive tone (a tetrachord consists of four scale degrees such as we find from A to D); and so far all Greek music was alike. But within the tetrachord, the reign of diversity was unchecked.

"Not only were there recognized divisions containing intervals of a fourth, a third, and even three-eights of a tone, but we gather from several things said by Aristoxenus that the number of possible divisions were regarded as theoretically unlimited. Thus he tells us that there was a constant tendency to flatten the 'moveable' notes of the Chromatic genus, and thus diminish the smaller intervals for the sake of 'sweetness' or in order to obtain a plaintive tone."

Monro also states: "The medieval modes or tones, on the other hand, are essentially based on the diatonic scale—the scale that knows only of tones and semitones."

It is from the medieval (Gregorian) modes that our modern music is derived, together with the "tempered scale" to which all keyed instruments are tuned. It is likely, however, that any modern attempt to use narrower intervals than the half tone would be based on our present-day wider knowledge of physics and acoustics rather than a reversion to Greek modes.

GYPSY MUSIC

"PEOPLE have often asked me 'What good are the gypsies, anyway?'" says Irving Brown in a fascinating book, "Nights and Days on the Gypsy Trail." To this question he says, "One might reply by asking, 'What good are redbirds, or the purple ragweed that grows along the roadsides?' Apart from their contribution to the world by just being and by inspiring writers and artists for hundreds of years, Gypsies have kept alive and helped perfect to the highest degree the folk-arts.

"In Spain a great number are singers and improvisers of folk-songs, and many of the best dancers are gypsies. In Serbia, during the World War, certain regiments had their gypsy bards who sang the songs of ancient heroes as they went into battle. In Russia troupes of Gypsy singers have always been in great demand. A band of Romanies danced before King James in Holyrood Palace. To every land they have brought delight in artistic expression.

"Those of Hungary, especially, are the greatest folk-musicians in the world, according to Liszt, who paid them the sincerest form of compliment—that of imitating them. Liszt is only one of the great composers, from Haydn to Dvořák and Enescu, who have learned and borrowed from them. The debt which music owes to this race of natural born artists is immense.

"Gypsy music is an expression of the somber emotion of the Romani and of his mad gaiety. It touches the depths of pathos and heights of fierce joy. It is full of fire, passion and wild yearning. In it all of Southeastern Europe has found a voice, the expression of an age-old longing to be free. It rises and falls like waves dashing against a cliff, or like the wind in a forest."

"There is a tremendous gulf between the authentic artist and the magnificently prepared pupil—and it is the gulf between a successful career and a hopeless struggle. Not every genuine artist succeeds; but no parrot ever does."—ARTHUR JUDSON.

THE CHAMBER IN CHAMBER MUSIC

RECENTLY the writer heard the Elman String Quartet give a concert of "Chamber Music." The "chamber" consisted of a vast auditorium in which about 5000 people were seated. Apparently the listeners were well satisfied, though the delicate music necessarily lost some of the intimacy which is the chief charm of true "chamber music." But when is a concert-room a chamber anyway?

H. E. Krehbiel in "How to Listen to Music," gives the following description of the origin of the term: "In the times of the Frankish kings, the word chamber was applied to the room in the royal palace in which the monarch's private property was kept, and in which he looked after his private affairs. When royalty took up the cultivation of music it was as a private, not as a court function, and the concerts given for the entertainment of the royal family took place in the king's chamber or private room. The musicians were nothing more nor less than servants in the royal household. This relationship endured into the present century (the 19th, of course). Haydn was a *Hausofficier* of Prince Esterhazy. As vice-chapelmaster he had to appear every morning in the prince's anteroom to receive orders concerning the dinner music and other entertainments of the day."

Another explanation given in "The Story of Chamber Music" by N. Kilburn is that about the end of the 15th century "it became customary to introduce instrumental music at the banquets of the wealthier classes, and what may be regarded as chamber music was used as a stimulus and a cover for conversation, a practice not even yet quite obsolete."

PIANO CONCERT—PLAYING WITH ORCHESTRA

"LESCHETIZKY As I Knew Him," a book by Ethel Newcomb, contains much that is interesting about the habits of this famous teacher of Paderewski and others.

"If Leschetizky had set the seal of his approval as a pupil either as pianist or teacher," declares this writer, "he did everything in his power to make that career a success. He never pretended that the road to success was simple or easy; on the contrary, he pointed out and emphasized the difficulties.

"When accompanying a concerto, he himself often played as a poor orchestra would accompany. Then he would add, 'But your orchestra may be a good one; then it would play it this way, and you must be prepared for their good playing. It is a sadly noticeable thing when the orchestra plays better than the soloist.'

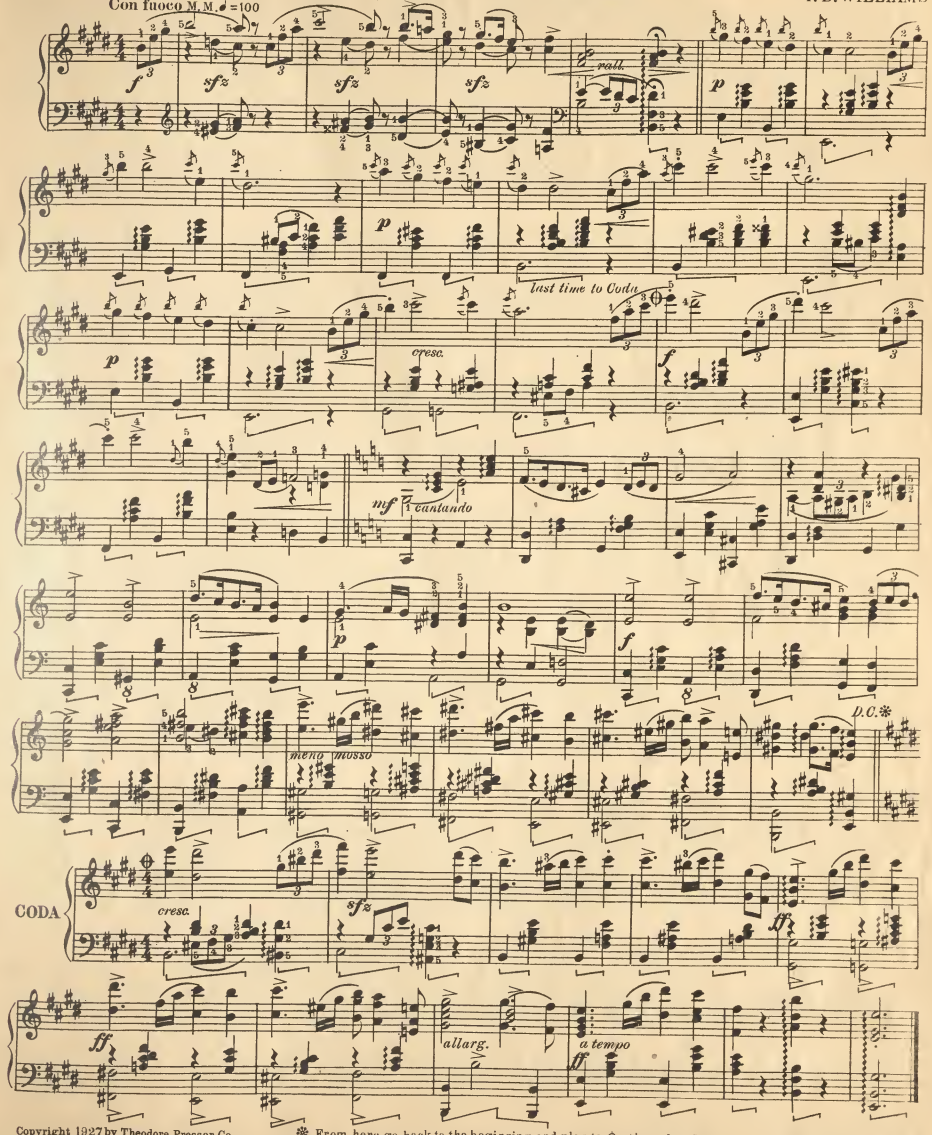
"He often referred to experiences of his own with orchestras. One director said to him, 'Excuse me, Mr. Leschetizky, we have played that concerto a dozen times this year, and have never before taken such a tempo as this.' 'Am I your soloist or not?' asked he. 'Where I have this melody you are my accompanist.' In another place he held the pedal over two different harmonies, which gave rise to controversy. 'If surprise upsets you,' said Leschetizky, 'it's far better for you to be surprised in rehearsal than at the concert!'

"On another occasion, his rehearsal was scheduled for five minutes past ten. 'You are thinking of beginning on the minute?' asked Leschetizky. 'We are supposed to do it,' was the answer. 'Well let me have a seat near the piano then,' replied Leschetizky, 'so that I can turn a handspring to the piano stool, for the first tone of mine will take at least half a minute to prepare if I do it well!'"

SINGING WATERS

Originally for Violin and Piano, now arranged as a piano solo, in response to numerous demands. Grade 4.

T. D. WILLIAMS



* From here go back to the beginning and play to 𝄋; then play *Coda*.

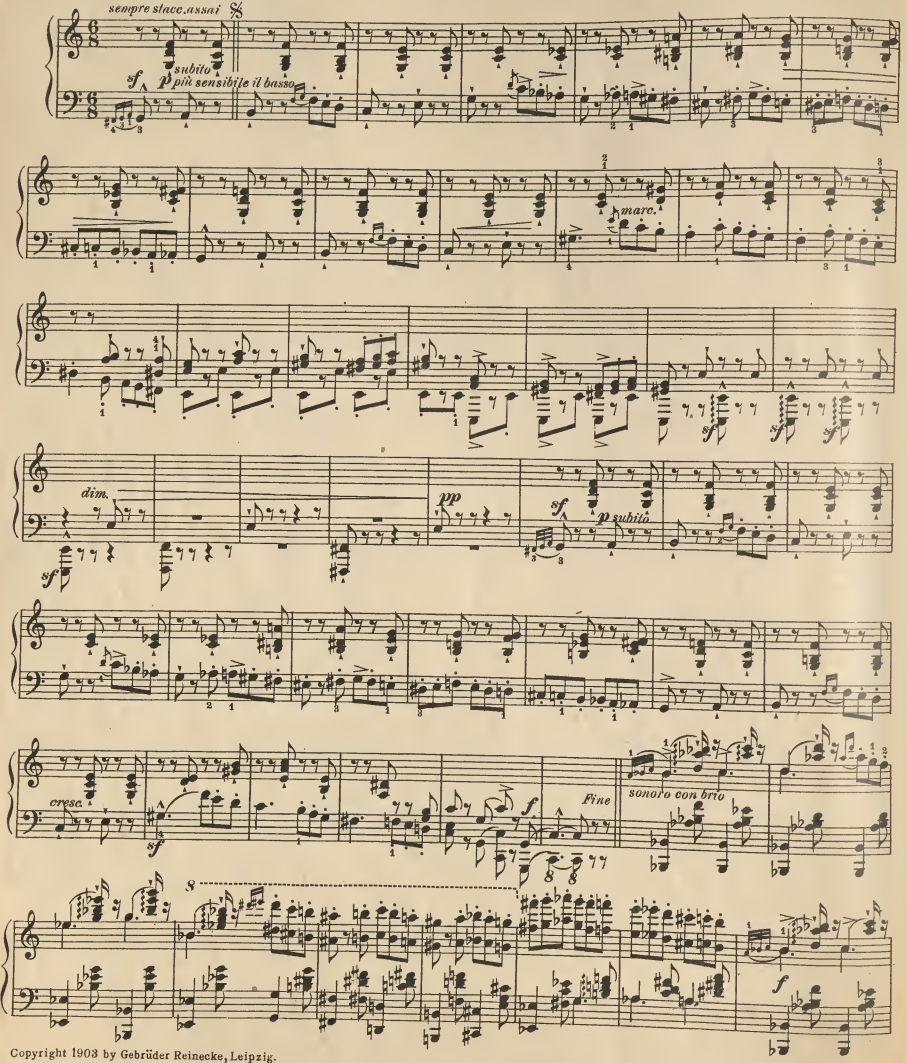
CORTÈGE DE PULCINELLA

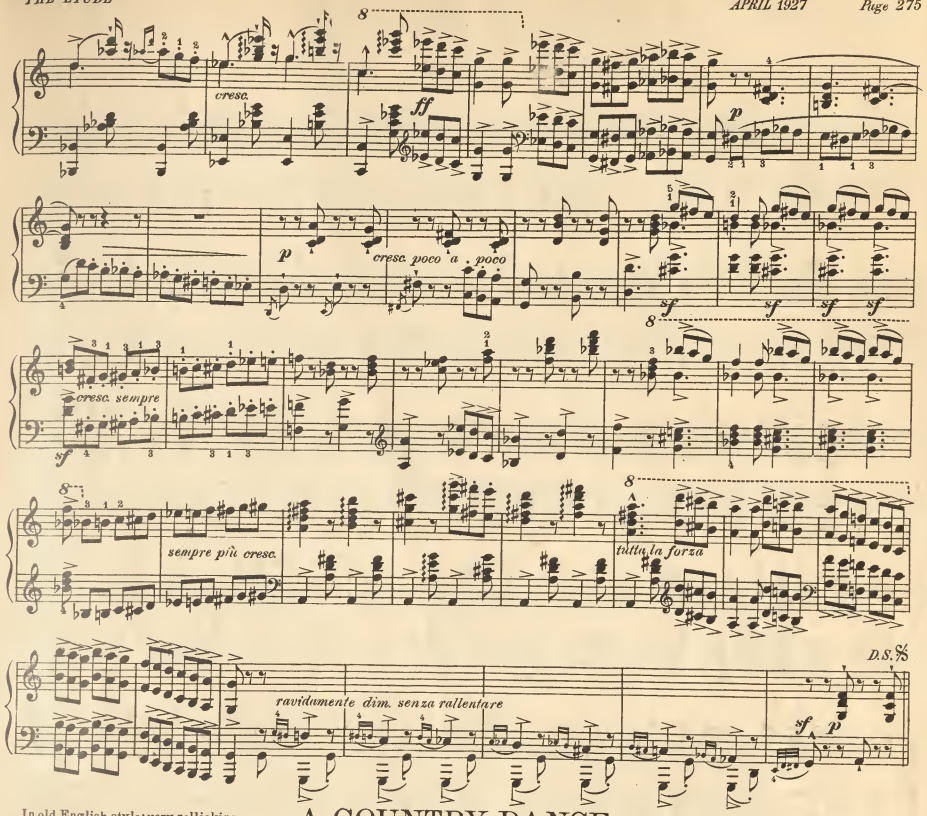
PETITE MARCHE HUMORISTIQUE

R. LEONCAVALLO

A valuable study in the *staccato*, and in *dynamics*. By the celebrated opera composer. Grade 5.

Tempo di Marcia M.M. ♩.=108



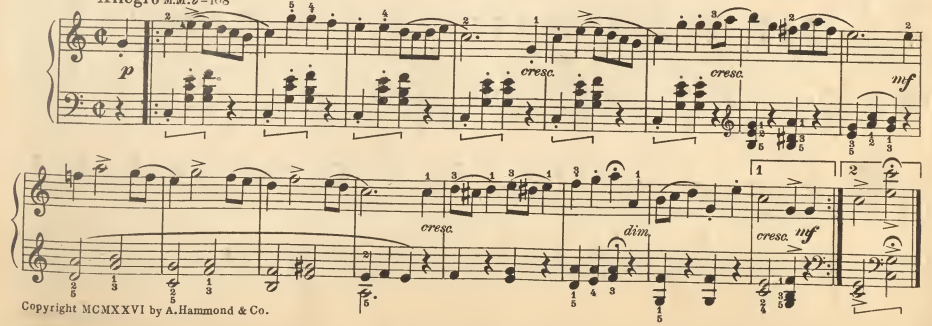


In old English style; very rollicking. Grade 2½.

A COUNTRY DANCE

ERNEST NEWTON

Allegro M.M. ♩=108



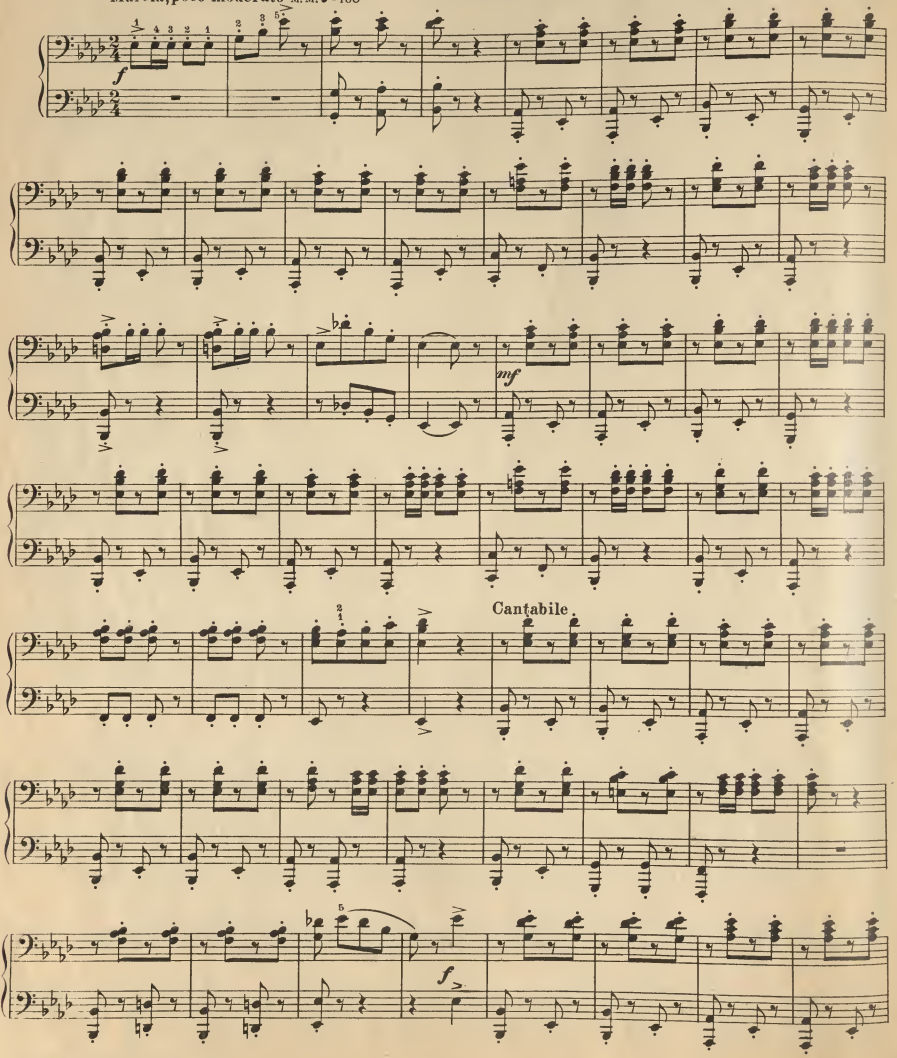
PLAYING SOLDIERS

A new characteristic march, by the composer of the famous *Wooden Soldiers.*

LEON JESSEL

SECONDO

Marcia, poco moderato M.M. ♩=108

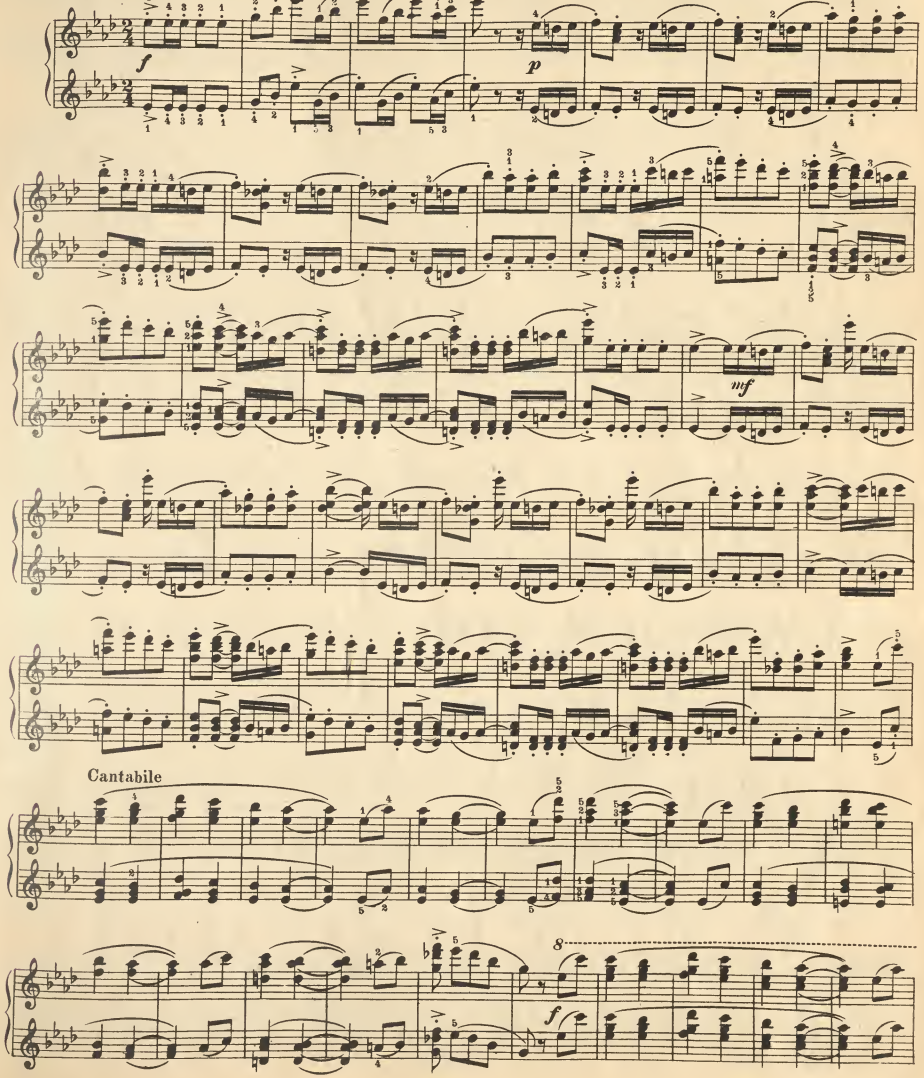


PLAYING SOLDIERS

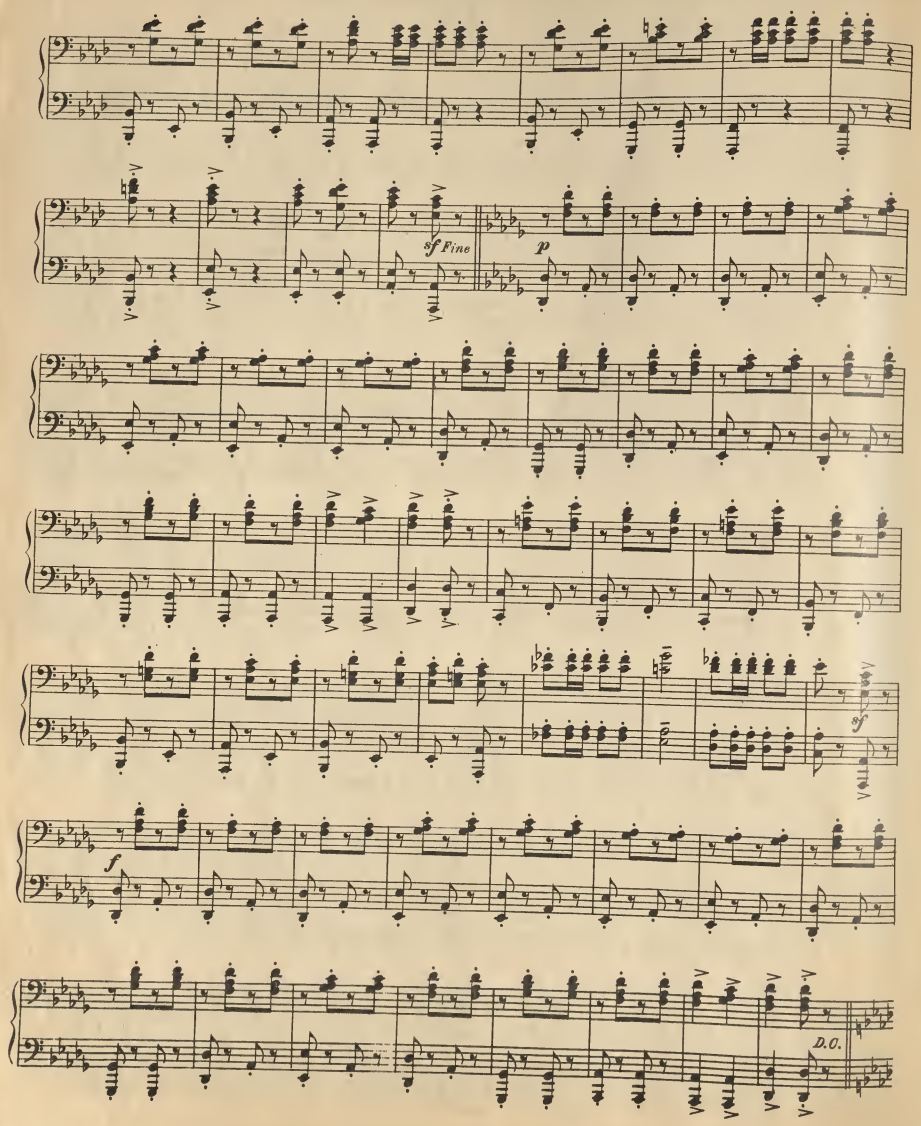
LEON JESSEL

PRIMO

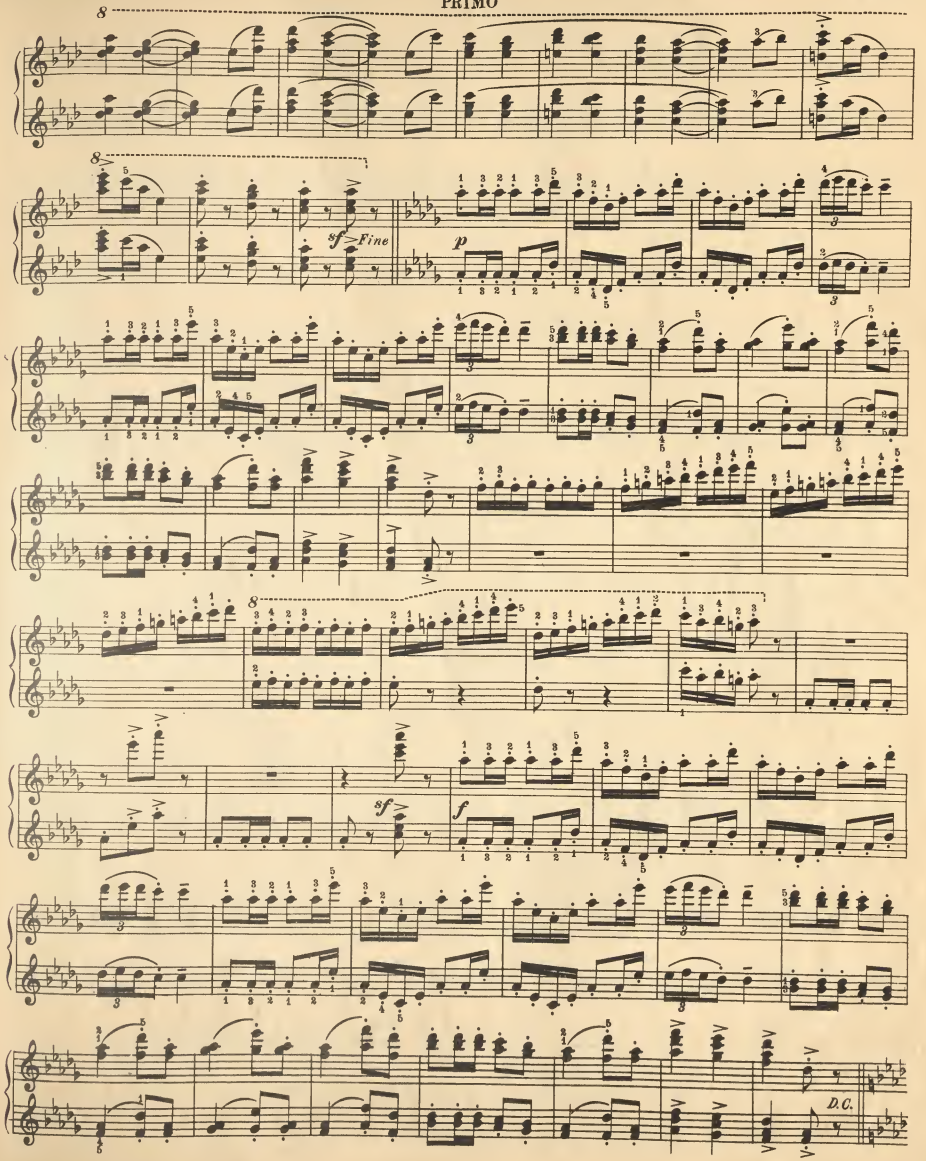
Marcia, poco moderato M.M. ♩=108



SECONDO



PRIMO



IN HARDANGERFJORD

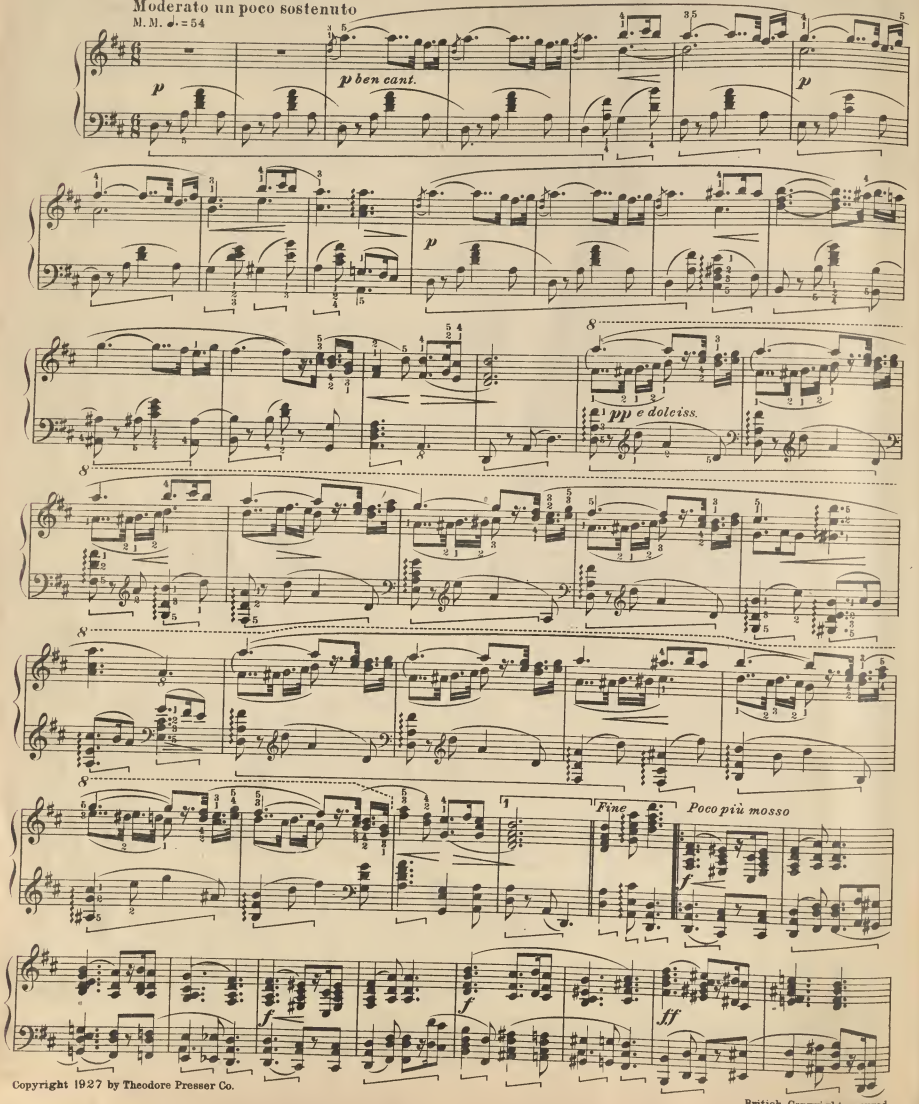
BARCAROLLE

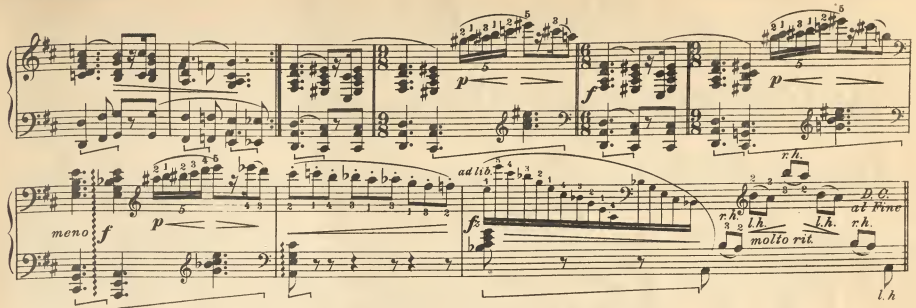
By a contemporary Danish Composer. Grade 5.

TRYGVE TORJUSSEN

Moderato un poco sostenuto

M. M. ♩. = 54



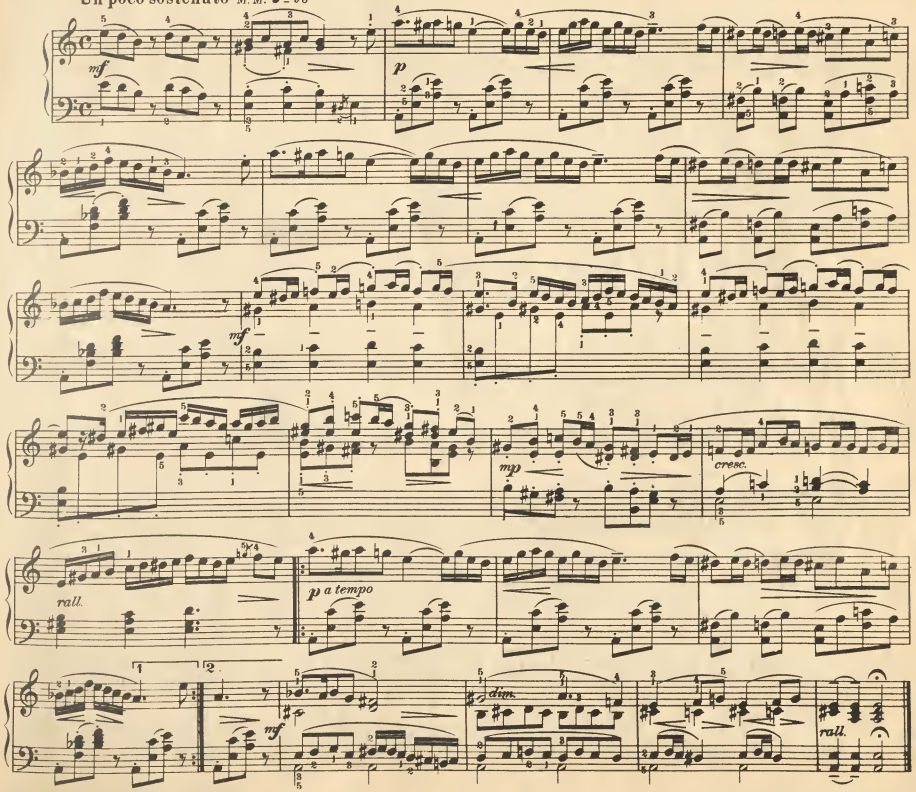


An effective number in oriental style. Grade 3.

THE CARAVAN

MAURICE ARNOLD

Un poco sostenuto M. M. ♩ = 96

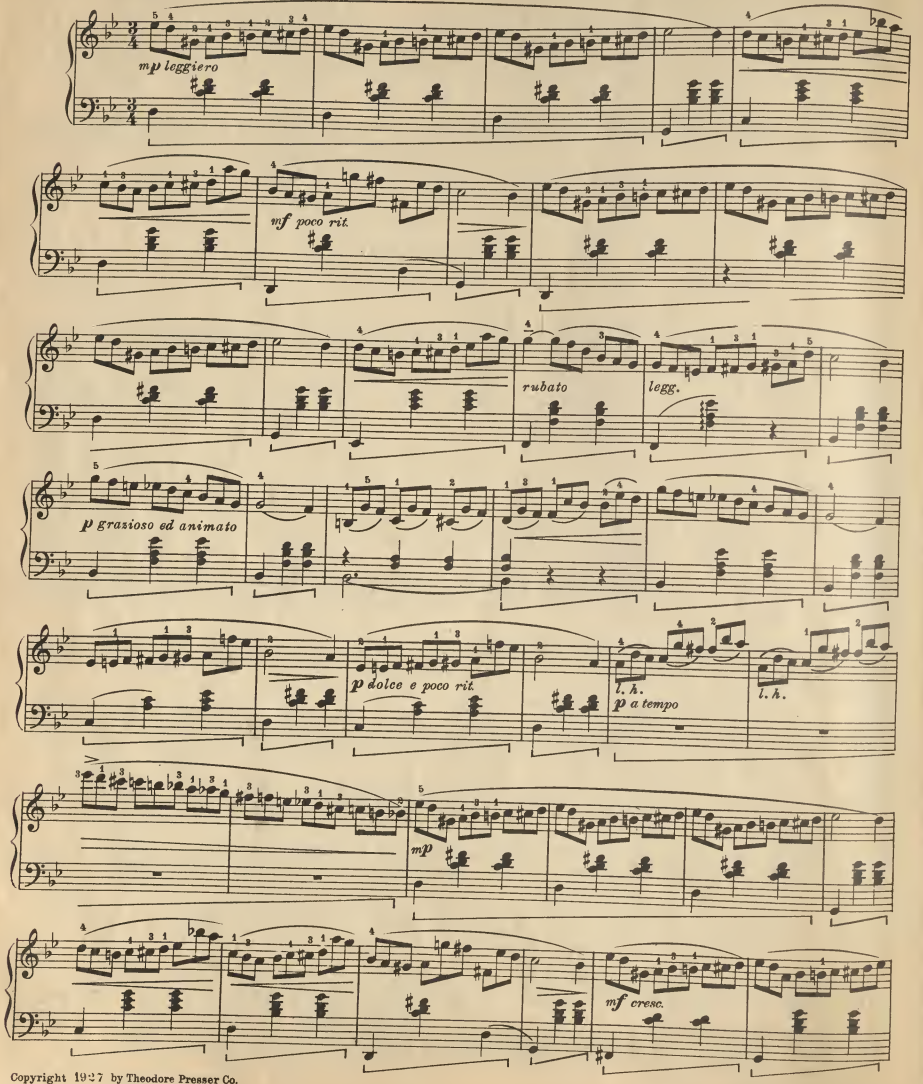


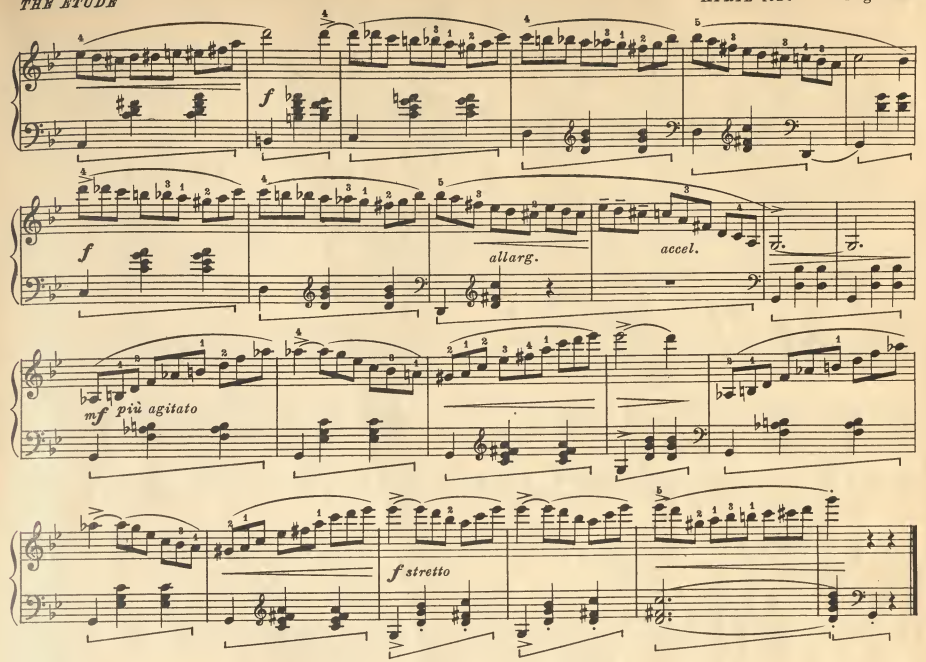
VALSE CHROMATIQUE

FRANCES TERRY

A valuable study piece; to be played with the hand "set" for passages derived from the *Chromatic Scale*. Grade 4½

Tempo di Valse M.M. ♩. = 72



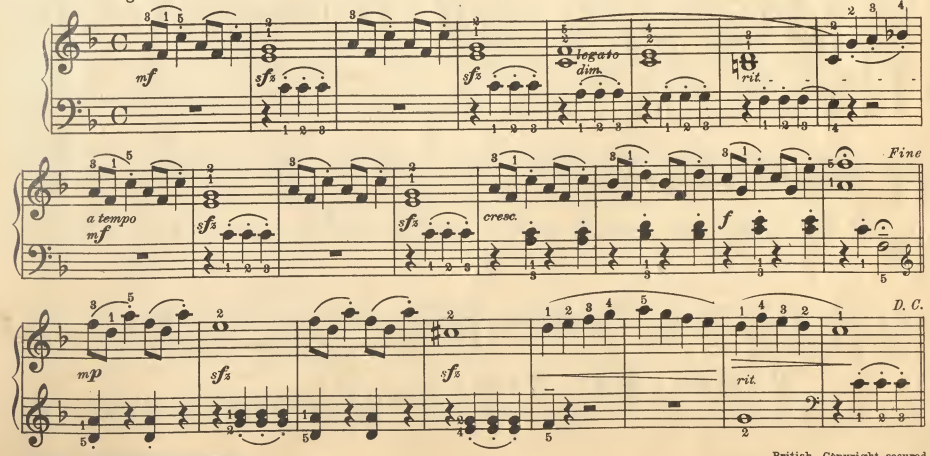


PLAYING JACKS

ANNA PRISCILLA RISHER

Characteristic; good finger play. Grade 2

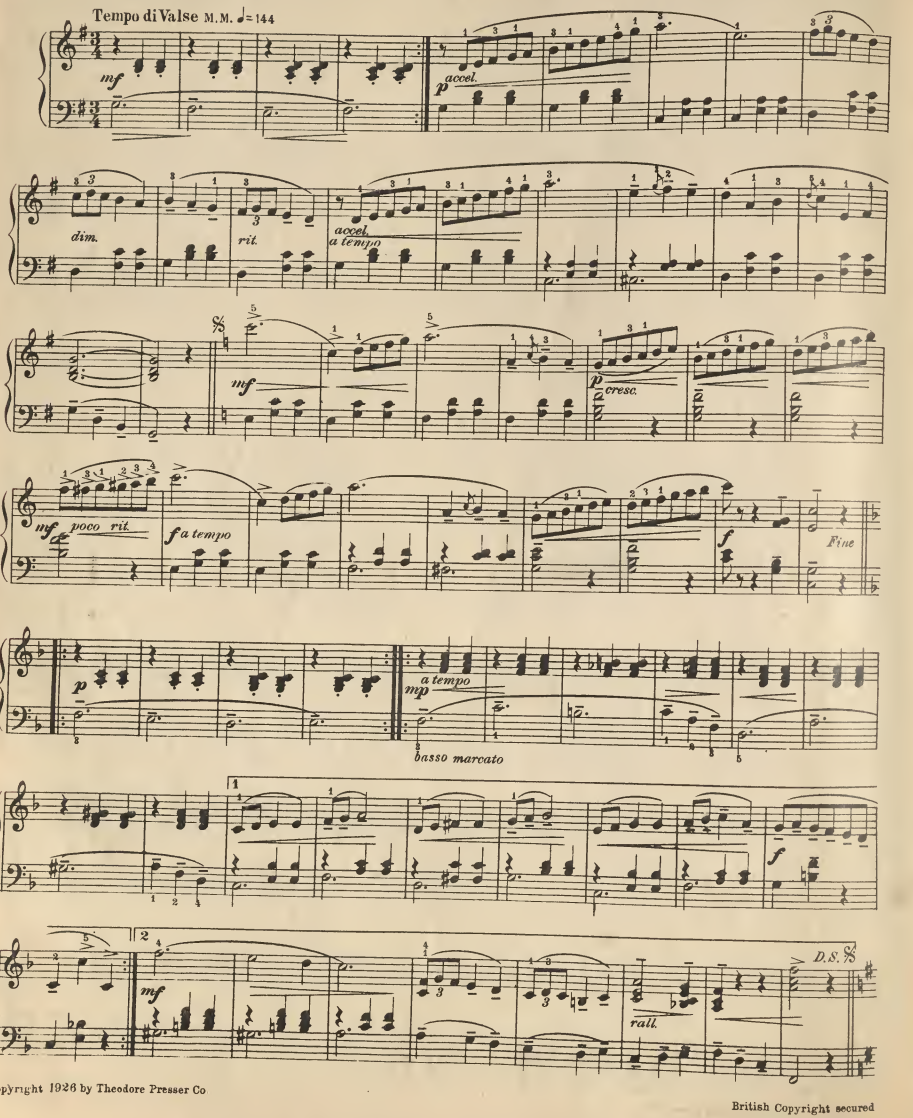
Allegro M.M. ♩ = 132



ON THE TRAPEZE

Excellent light finger practice. Grade 2½.

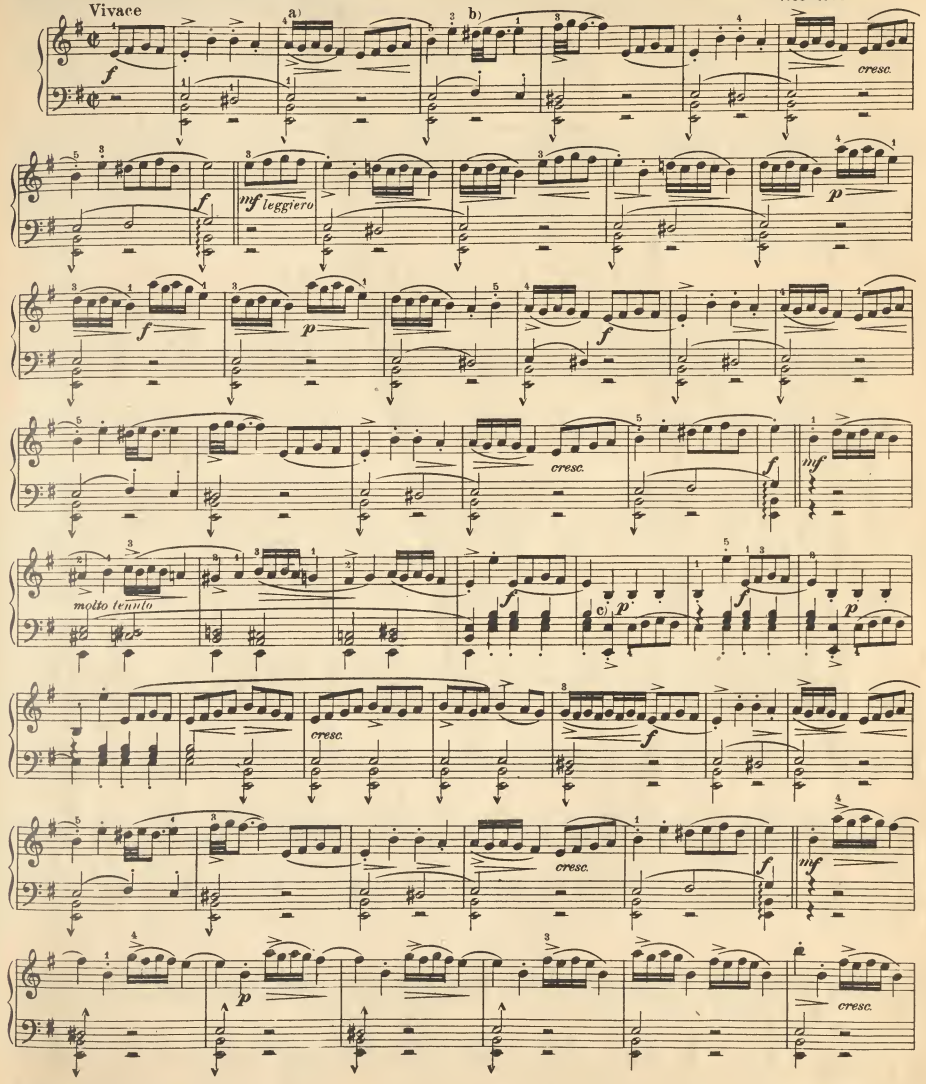
WALLACE A. JOHNSON



TAMBOURIN

One of the very entertaining older classics. Grade 4.

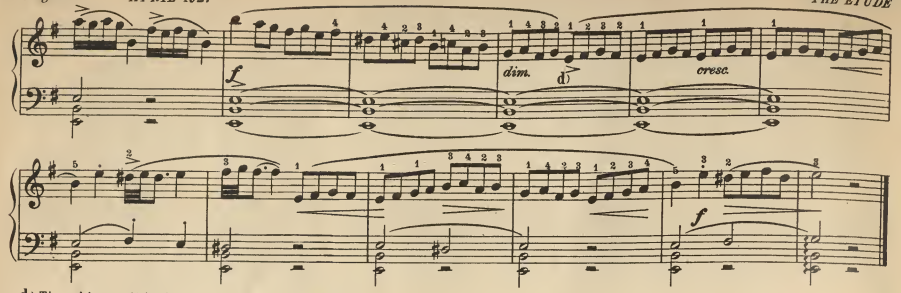
JEAN PHILIPPE RAMEAU
1683–1764



a) The figures in 16ths notes should be treated in an ornamental, lighter manner than the melody notes.

b) Figures like this are called "mordents" the *first* note of them bears the stress both rhythmically and melodically.

c) It will be easier to produce this odd accent by adding the upper E with the lower.



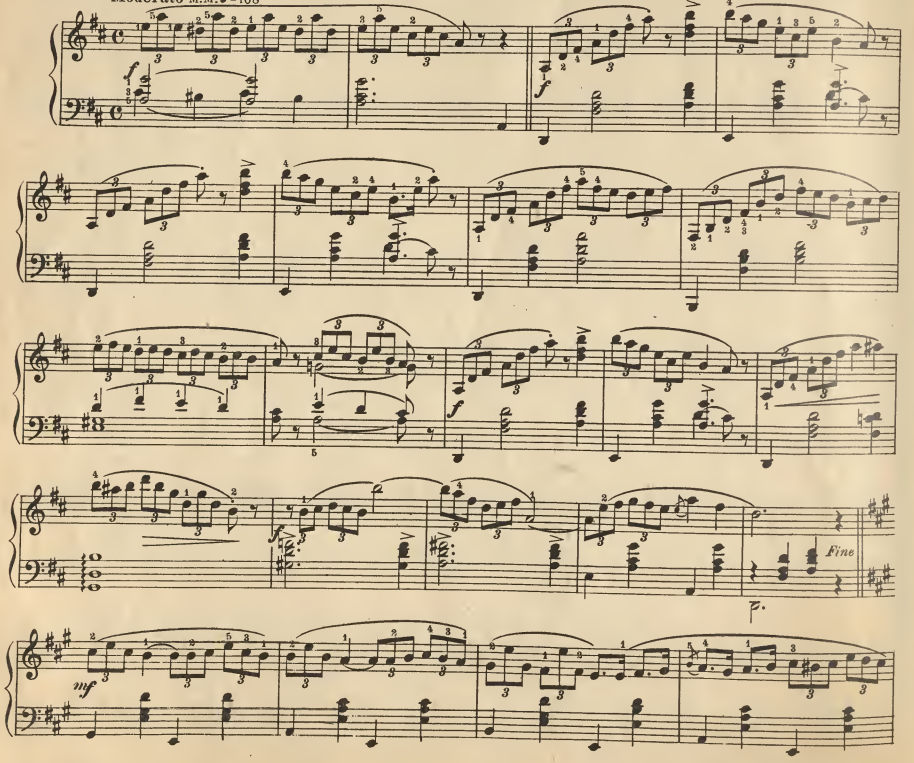
d) The subject, omitting its melodic notes, re-opens *here*.

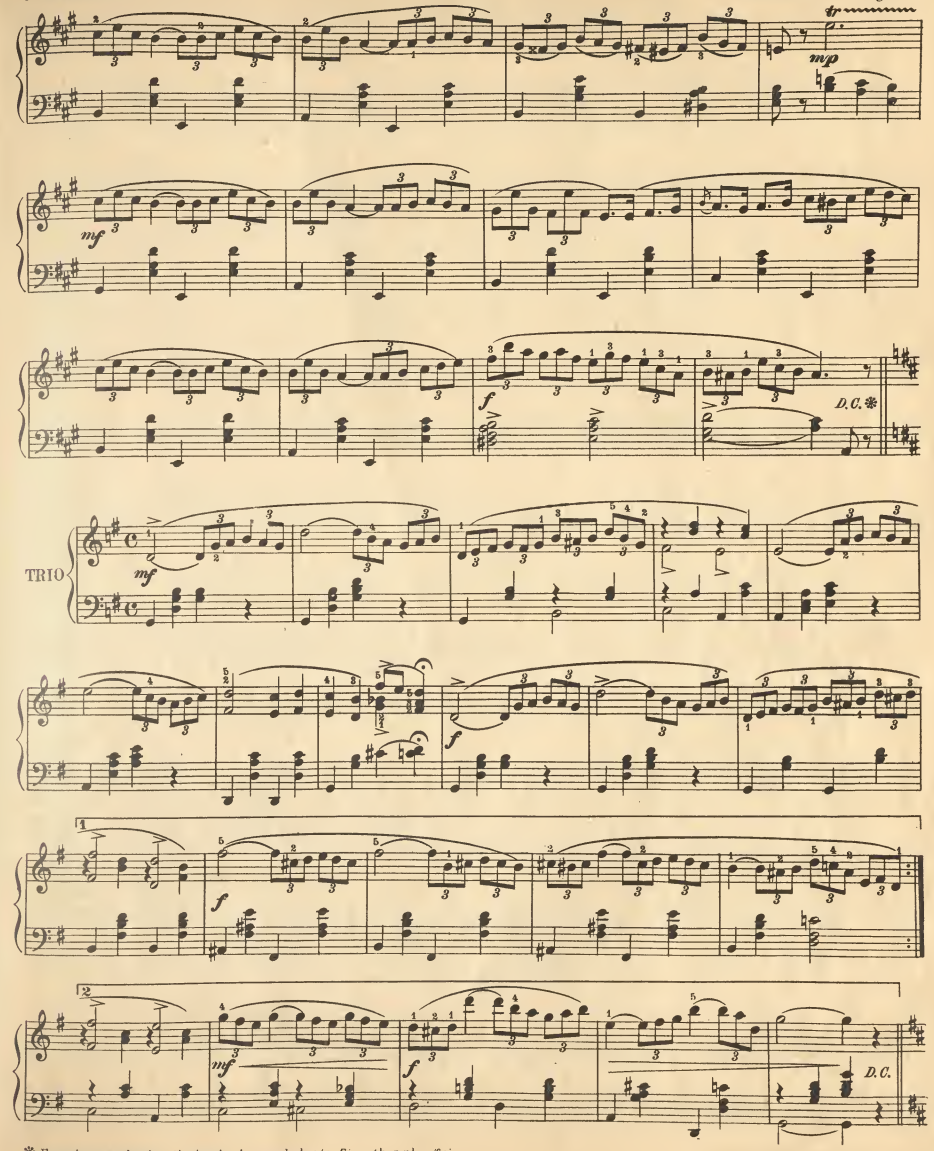
BIRDS IN SPRINGTIME

R.S. MORRISON

A graceful drawing-room piece, affording good practice in *arpeggio* work and in triplet rhythms. Grade 3½.

Moderato M.M. ♩=108





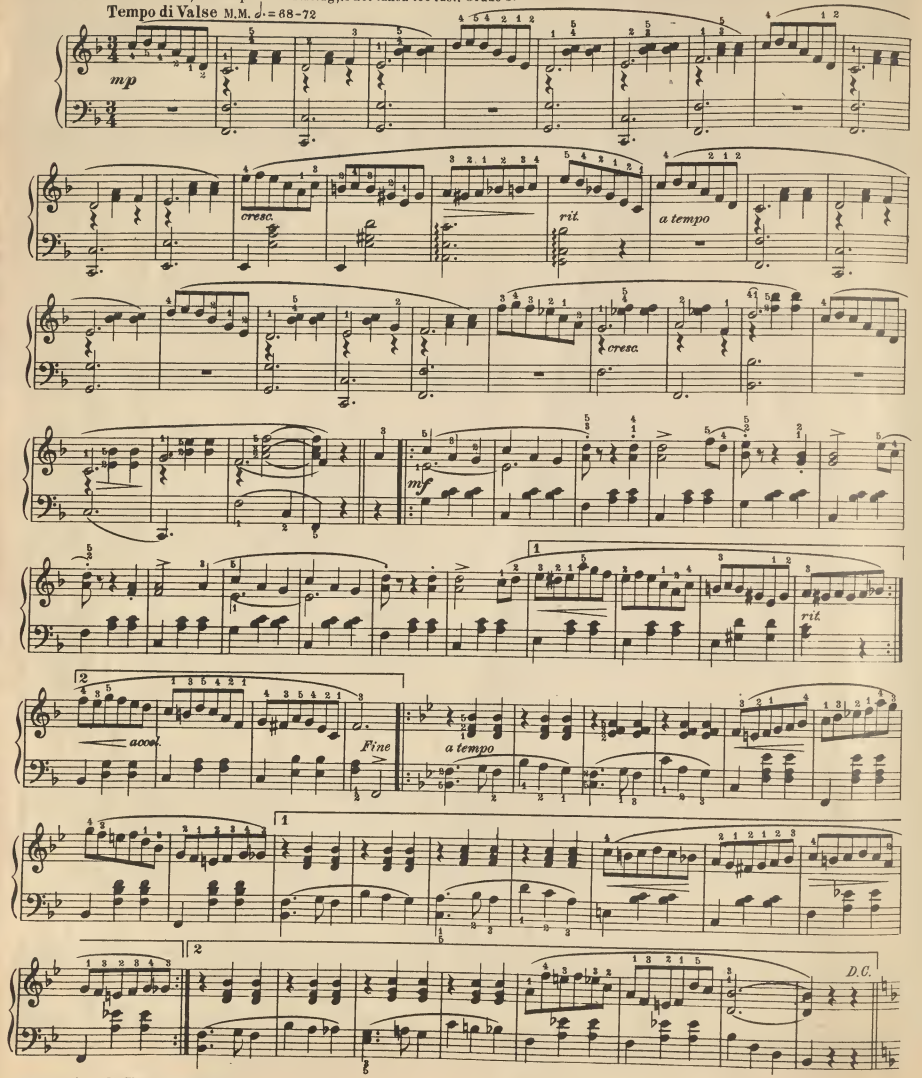
✻ From here go back to the beginning, and play to *Fine*; then play *Trio*.

FIELDS IN MAY

WALTZ

M.L.PRESTON

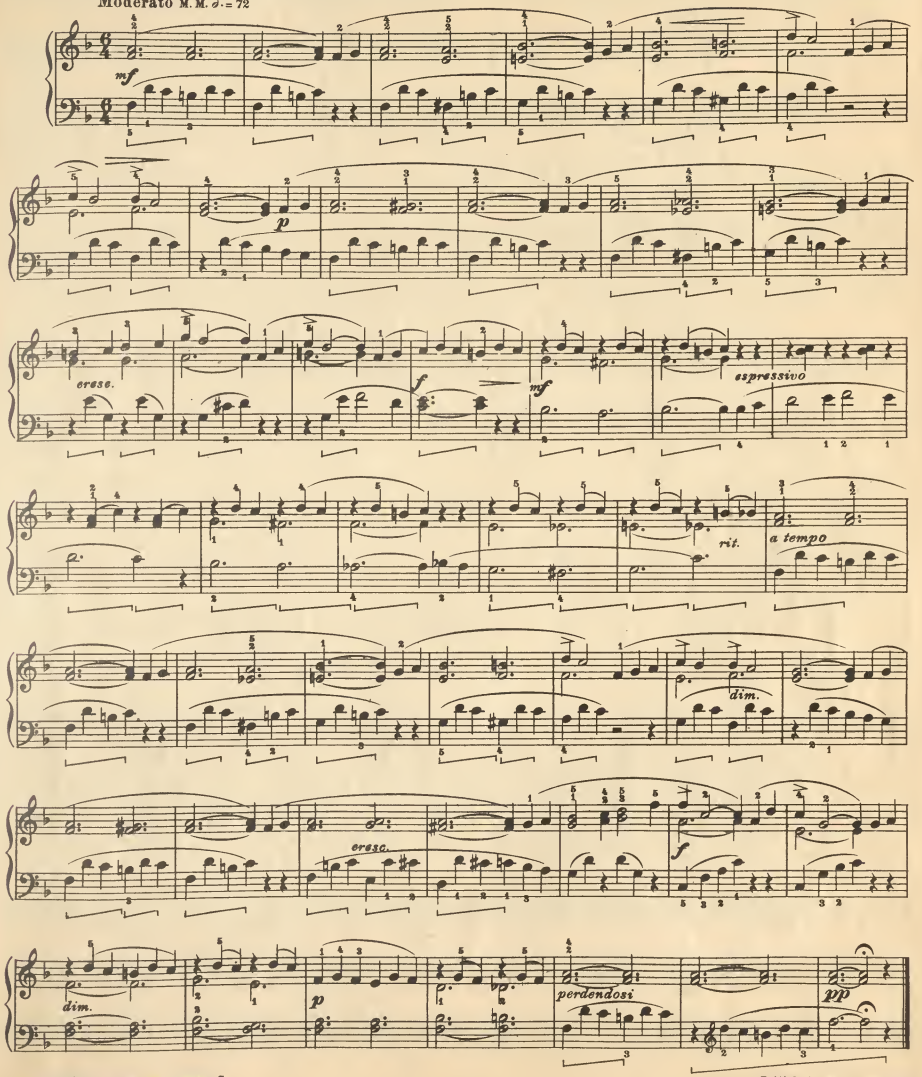
An idealized waltz form; but adapted for dancing, if not taken too fast. Grade 3.



STROLLING ALONG

An interesting example of $\frac{6}{4}$ time; also a study in wrist *legato*. Grade 2½

CARL A. PREYER



A modern *Air de Ballet.*

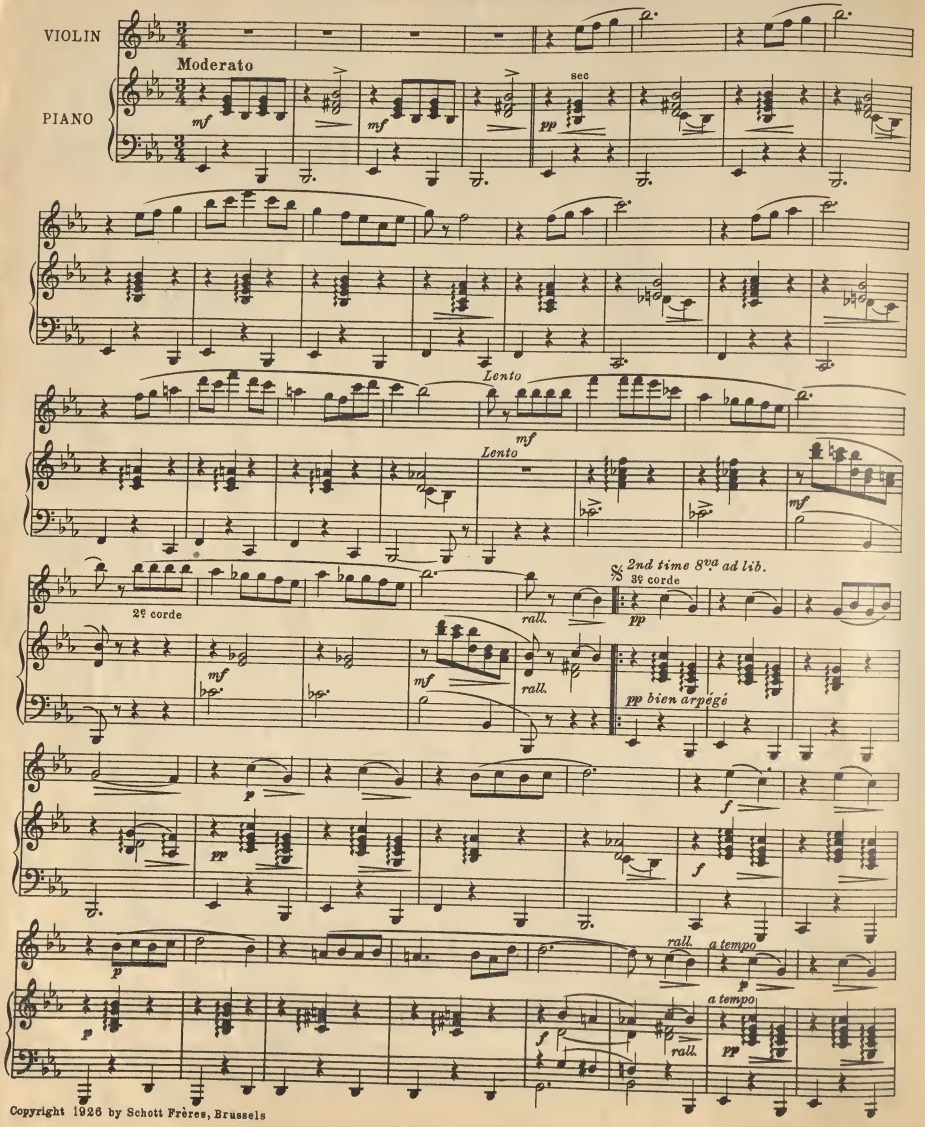
VALSE SÉRÉNADE

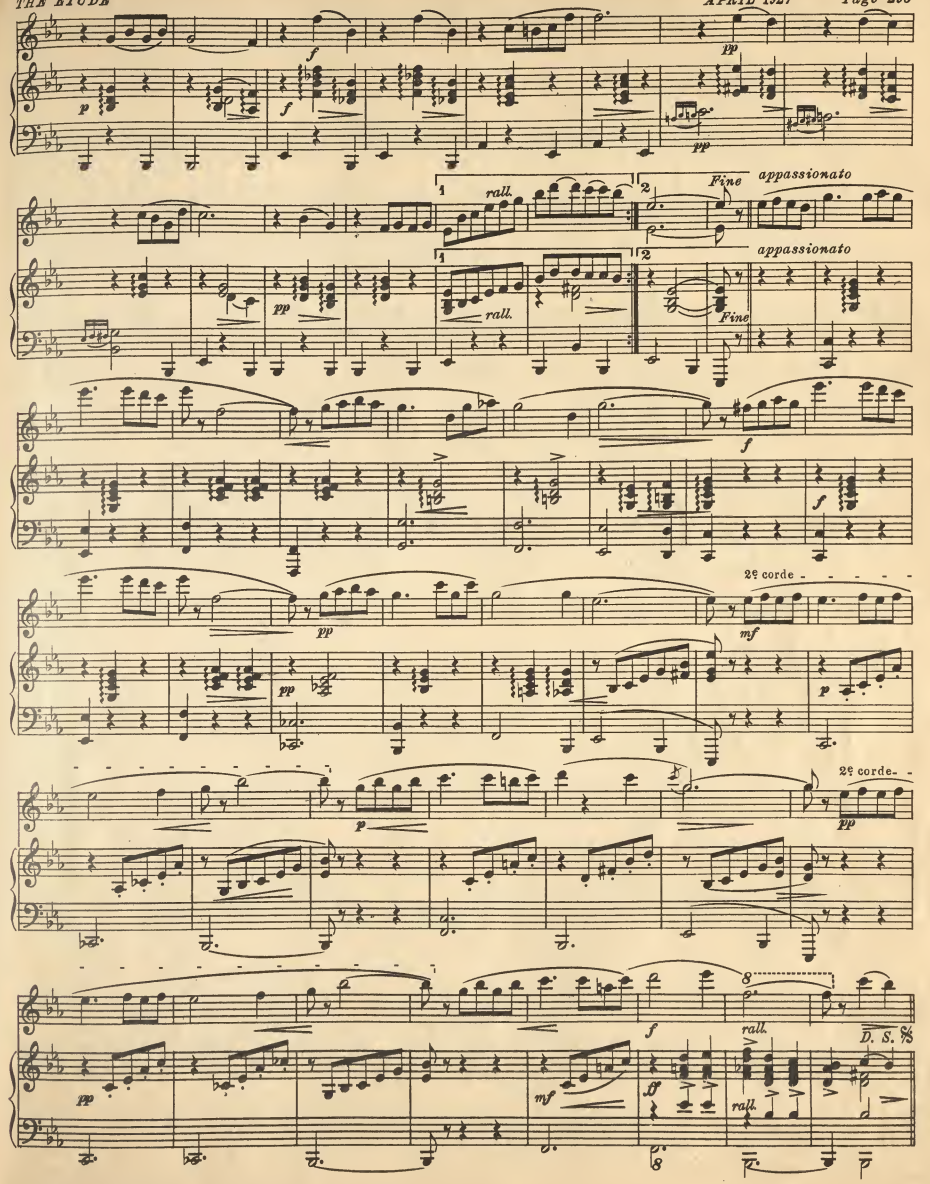
RENÉ DEMARET

VIOLIN

PIANO

Moderato





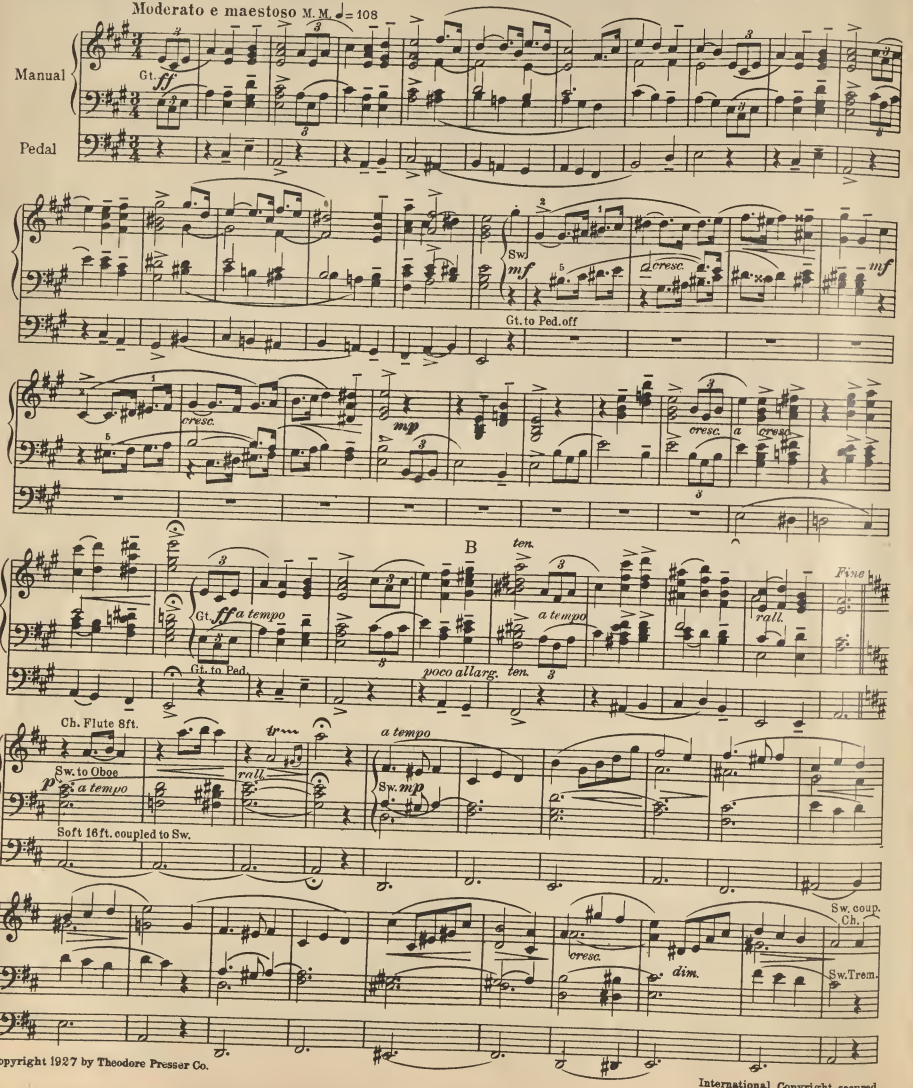
GRAND CHŒUR

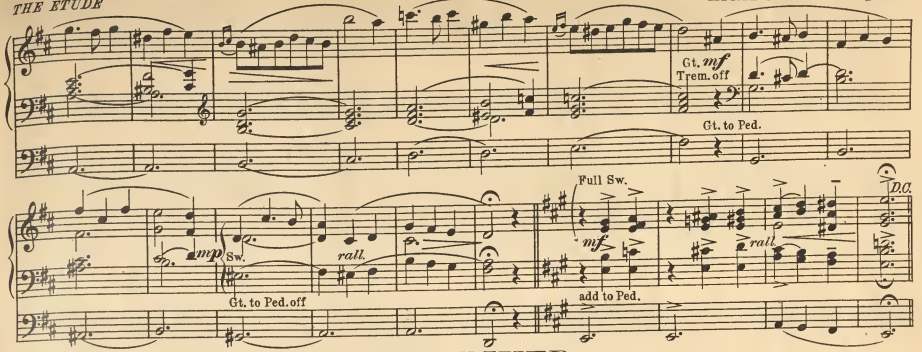
CUTHBERT HARRIS

Prepare: Sw. Full, Vox open; Gt. Full, Sw. coupled; Ch. Fute 8ft.; Ped. Full, Gt. coupled

A dignified *Grand Chorus*, with some neat modulations.

Moderato e maestoso M. M. ♩= 108



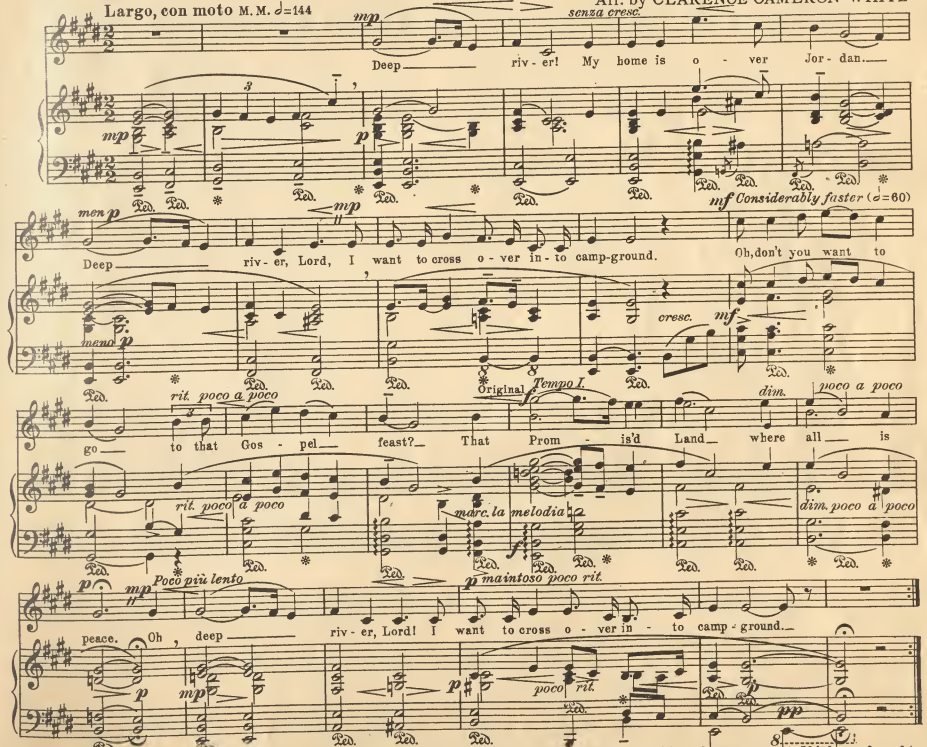


DEEP RIVER

Traditional Negro Spiritual

Arr. by CLARENCE CAMERON WHITE

Largo, con moto M. M. ♩=144



*The small notes are those of the original melody, but may effectively be reserved for the *repetition* introduced into the arrangement. If it be preferred to use the high notes both times they should be sung as softly as practicable, the first time.

WHEN I SURVEY THE WONDROUS CROSS

Words by ISAAC WATTS

Music by LAWRENCE HOPE

Andante molto sostenuto con espressione

1. When I sur - vey the won-drous cross
2. For - bid it, Lord, that I should boast

On which the Prince of Glo - ry died,
Save in the Cross of Christ my God;

My rich-est gain I count but loss,
All the vain things that charm me most,

And pour con-tempt on
I sac - ri - fice them

all my pride;
to His Blood;

My rich-est gain I count but - loss, And pour con - tempt on all my pride.
All the vain things that

charm me most, I sac - ri - fice them to His Blood.

See from His Head, His Hands, His Feet,

Sor - row and love flow ming - ling down;

Did e'er such love and sor - row

meet, Or thorns com-pose so rich a crown?

Were the whole realm of na - ture

mine, That were an offer - ing far too small,

Love so am - az - ing, so Di -

vine, De-mands my soul, my life, my all, De - mands my soul, my life, my all.

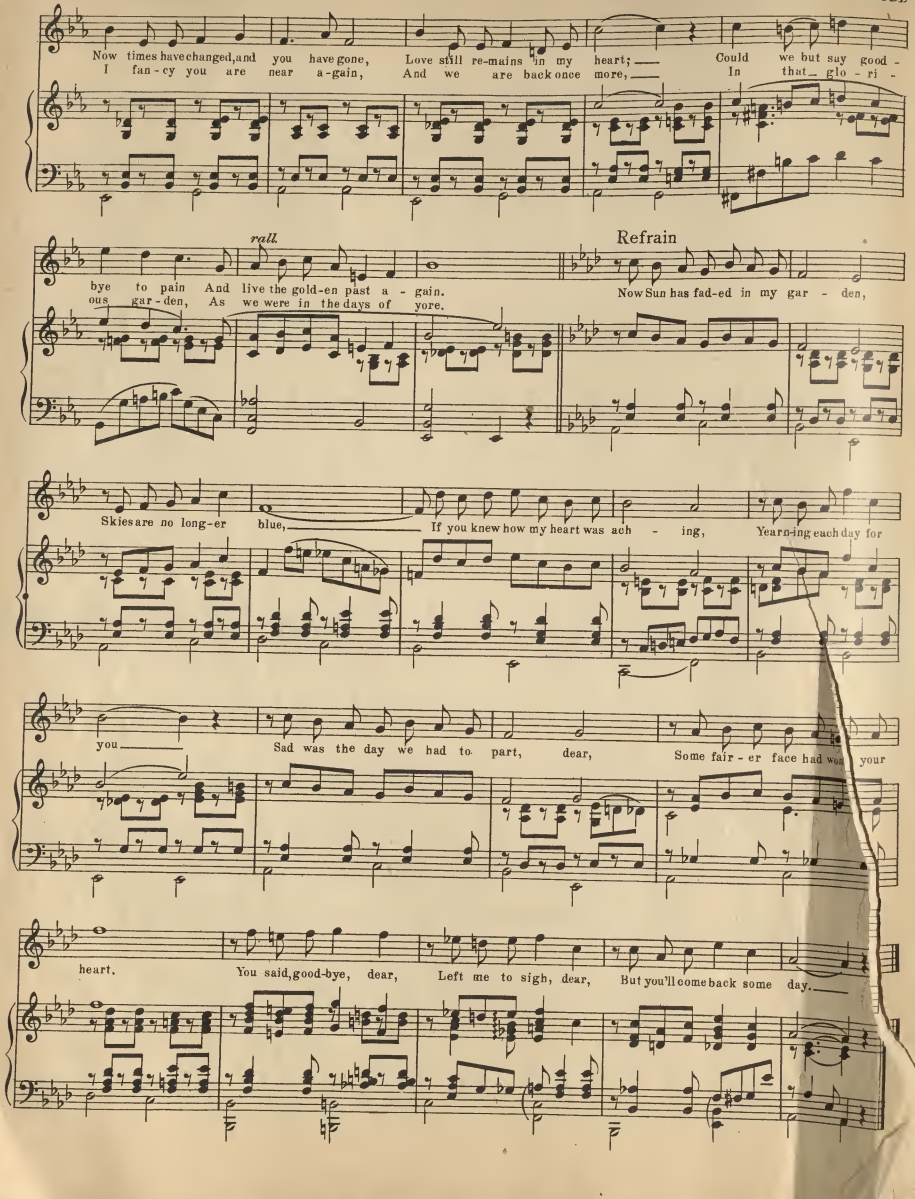
BUT YOU'LL COME BACK SOME DAY

A. COOLING

CHRIS. L ANGDON

1. Night is so si - lent and the lights are low, As I dream, dear heart, of
2. Now thro' a mist of dreams there comes to me A vis - ion sweet to

you: When Ros - es were bloom-ing in my gar - den, And life from all care seems free.
see. I hear that voice I thought had gone, For ev - er far from me:



Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Singing Waters, by T. D. Williams.

The grace notes in theme one are exceptionally telling. Let them lie lighter than the notes to which they lead.

The four-measure introduction is typical of what a good introduction should be. The second theme of *Singing Waters* "sings itself." The last eight measures of the piece constitute the coda.

This composition must be made very rhythmic. That there is music in the rushing of water is a well-known fact; if you are in doubt of this, listen carefully to the roar of the ocean, the babbling of a brook, or the thunderous peal of a cataract.

Cortège de Pulcinella, by R. Leoncavallo.

Ruggiero Leoncavallo, Italian dramatic composer, pianist and man of letters, was born in Naples, Italy, in 1858. He died in 1919. *I Pagliacci* (The Players), which is one of the favorite operatic offerings the world over, was his one really successful opera. *La Bohème* was not successful because it appeared a year after Puccini's opera of the same name. Leoncavallo also wrote many very fine songs and piano pieces.

This composer is what is generally known as a cosmopolite. He lived at various times in Egypt, Greece, Turkey, Germany, Belgium, Holland and other countries. In Paris, which he liked exceedingly, he resided for a long time. Leoncavallo visited the United States twice, in 1906 and in 1913.

This is a humorous, mock-heroic march, "Pulcinella" is the Italian word for "Punch." (The French equivalent of this, "Polichinelle," is probably familiar to you all.) The title therefore means, *The March of Punch.*

The little sequences and the humorous accentuations make this a very characteristic number. The word *accidentato* signifies "roughly," and the expression *subito più sensibile ii basso* translates freely into "the bass is suddenly less accented."

The first eighth note in the left hand part must be strongly accented.

Country Dance, by Ernest Newton.

This is in two-part form, A-A, or if you prefer, A-A'. We would call your attention to the sequence in measures nine to twelve. A sequence is a series or progression of similar chords or intervals, in succession.

Throughout this dance make the left-hand part soft. The last two measures of the piece call for a ritard.

Playing Soldiers, by Leon Jessel.

Mr. Jessel has already been mentioned in these columns as the composer of the "Wooden Soldiers." This likewise military composition is as good as his former "success," perhaps even better.

Let the rhythm be very steady, and try to get a sort of *stiffness* into your playing typical of the toy soldiers. (By that we do not mean that your wrists or arms should be stiff.)

This is a jolly rousing piece. The *cantabile* theme is very lovely and memorable. Play it as expressively as possible.

In Hardangerfjord, by Trygve Torjüssen.

Which means "In the Hardang Fiord." A fiord, or fjord, is a narrow inlet of the sea between high banks and rocks; it is a formation associated in our minds mainly with Norway.

Torjussen is a contemporary Norwegian composer and music critic. He was born in 1885, and received his musical training under Rosati in Rome and Wiehmayer and de Lange in Stuttgart. Torjussen has composed in all the musical forms, and has also written musical criticism for a Christianin newspaper. His piano pieces and songs are making him well-known throughout the world.

A small pair of hands will find the left-hand part in this piece occasionally very taxing. The first theme is simple but effective; the second is more typical of Torjussen's usual style.

Observe the nine-eight measures interposed between the six-eight. This practice is not at all illogical when used with proper restraint, and it frequently produces fine results.

The analysis of the piece is as follows:

2 measures: Introduction.
16 measures: first theme.
16 measures: first theme transposed an octave higher and a countermelody added. This is repeated.
12 measures: second theme; repeated; then
7 measures: to return of the first section.

The Caravan, by Maurice Arnold.

A fine musical picturization of the dreariness of the desert; it is very Russian in character, and might easily have come from the pen of Cesar Cui or Rimsky-Korsakoff.

Note in measure six the effectiveness of the altered supertonic triad (B flat, D, F) over the A in the bass. This chord, if in the first inversion, would be called a Neapolitan sixth.

The coda of *The Caravan*—last four measures—is very beautiful indeed. Its first measure containing the F2, after all the previous F naturals, is an inspiration.

The major ending to the piece is as though an oasis had been reached just when the heat and dreariness of the vast desert seemed most oppressive. *The Caravan* is most excellent recital material.

Valse Chromatique, by Frances Terry.

This composition of Miss Terry's is not calculated to lull an infant to sleep. However, it is first-rate study material and if you will practice it conscientiously it will certainly do wonders for your accuracy and fingering. The combination of three-four time and triplets is somehow reminiscent of Schubert's E flat *Impromptu.*

This piece is in G minor; the first measures are in the dominant of that key.

For the student who has mastered his chromatic scales, this value will offer scarcely any difficulty whatsoever. The pedal point on G, toward the end of the number, is of good effect. If the accompaniment is kept subdued, and the gradations of tone in the right hand part are carefully thought out, this *Valse Chromatique* will gain perceptibly in charm.

Playing Jacks, by Anna Priscilla Risher.


Anna Priscilla Risher

Playing Jacks is fine practice in steadiness of rhythm, a neglected point with nearly all pupils.

The notes marked staccato, but *slurred,* are to be played "half staccato," and the places marked *sf (sforzando)* must be executed as indicated.

The theme of the composition is based on the tonic triad, F-A-C.

Miss Risher is well known as one of the foremost women composers in the United States. She is a composer who always has "something to say," and she seldom says that something in anything other than a very clear and pleasing manner. She would never, for instance, write such a circuitous sentence as the second in this paragraph.

Birds in Springtime, by R. S. Morrison.

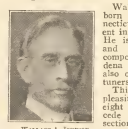
Professor R. S. Morrison is one of the leading musical educators in the country, and one of the best-liked piano composers. For sixteen years (1884-1900) he taught music in various colleges throughout the middle west. His composing dates from the year 1885. Professor Morrison now resides in Adrian, Michigan.

This piece is filled with all the joy of the spring sunshine and the budding greenery. The first theme consists of an ascending arpeggio, in triplets. Always, in triplets, accent the first note much more than the other two. The second theme, in the dominant, is not spaced so widely as the first and hence is well-contrasted to the former.

The *Trio* is in the sub-dominant. In this, the triplets still persist, though occasionally a sense of repose is felt.

The last five measures of the piece form an effective *codetta* (small coda).

On the Trapeze, by Wallace A. Johnson.


Wallace A. Johnson

Wallace A. Johnson was born in Plainville, Connecticut, and lives at present in Pasadena, California. He is a highly successful and very "dependable" composer; and out in Pasadena they say that he is also one of the best piano tuners in the State.

This is a clever and pleasing sketch, and the eight measures which precede each of the several sections are doubtless meant to represent the swinging of the trapeze between the various hair-raising feats.

Tambourin, by Jean Philippe Rameau.

Notice first of all that a pedal point, E, runs throughout the entire piece. This E must be strongly accented wherever so marked, for otherwise the composition loses much of its color and meaning.

The tied-over fourth beat in the right-hand part at the beginning of the last section is splendid.

This whole composition demands what has previously been spoken of in this column as a "dry" or "brittle" tone.

Add an "e" to "Tambourin" and you will get the English equivalent of Rameau's title, Rameau, who has been called "the creator of the modern science of harmony," was born in Dijon in 1683, and died in Paris in 1764. For several years his operas dominated the French stage; besides his operas he wrote a multitude of compositions for the clavecin.

Fields in May, by M. L. Preston.

To stroll down a lovely meadow in Maytime is an inexpressible delight, a sensory intoxication second to few others we know of. Express, therefore, in this piece the beauty and the happiness of the scene described so well by Mrs. Preston in her waltz.

The second theme is in B flat, the sub-dominant of the main tonality.

There are really no difficulties in this piece though certain measures of the right-hand part will gain by being practiced separately.

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The Singer's Etude

Edited for April
by
D. A. CLIPPINGER

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

On the Subject of Teaching

THE OLD GREEKS who still rank fairly high among thinkers were much given to sitting around in the grove of Academus and entertaining each other with wise sayings. Then, as now, they were trying to learn what is the chief end of man, the ultimate, the irreducible unit, the meaning of wisdom, the nature and function of philosophy, and so on. Finally, one of them, Thales, I think, closed the debate with the statement, "Know thyself;" meaning that there, within, is the fountain of wisdom. Centuries later Pope voiced the same thing when he said, "The proper study of mankind is man." In the language of today it means, "Think for yourself." Do not be afraid to think. Approach every subject with an open mind and follow the truth no matter where it leads.

The habit of original thinking is one of the most important things a student of singing can learn. Most of us believe that we must get our ideas from someone who is greater than we are, and we measure their value by the greatness of the man. Many of us pass through the stage where we believe that whatever we read in a book must be true, and we accept it without question, and thus store our minds with what others have thought and give little attention to thinking things out for ourselves. This habit of accepting the conclusions of others accounts for there being so few original thinkers, so few people of quick and accurate judgments. A small number do the original thinking and the rest of us are merely an echo. The truth of this is so obvious that it need not be supported with argument.

The Meaning of Teaching

AS I APPREHEND it, the aim of teaching is not so much to impress one's own ideas on the pupil, but rather to help him to form the habit of thinking for himself. In other words to teach him how to teach himself.

If the student merely remembers what is told him and is satisfied therewith, he is not getting from his study what he should. But if the ideas given by the teacher stimulate his mental processes to original thinking, his growth will be rapid.

Some students never get the best there is in the teacher because they accept what is imparted to them without question or comment, doubtless thinking that silence in the presence of the teacher is the proper attitude. Such mentalities make teaching very difficult. But if the student has an appreciative and inquiring mind he inspires the teacher and gets the best he has to give. Given such a student and a conscientious teacher, what they will do for each other is almost boundless. Some students get far more from a lesson than others do from the same teacher, because they are ready for more, and their readiness, alertness and interest inspire the teacher. Inspiration is as necessary to good teaching as it is to prophecy.

When the student has learned how to approach a subject, how to weigh and compare ideas and form accurate judgments, he has achieved something the value of which can scarcely be estimated. Many never get it because they have not been made to feel its importance. Hence when they teach they merely pass along another's ideas. Needless to say that they never rise higher than their teacher: on the contrary they always fall a little short, and their progress ends the moment they stop studying.

Looking Within

A LONG EXPERIENCE as an educator has taught me that a majority of students think that all they learn must come to them from others and are entirely unaware of the great mental storehouse they have within. That each one has greater mental resources than he suspects may be easily proven. Let him select a theme and begin to think about it and write down what he thinks. He will find that the longer he thinks about the subject the more he has to write, for the germs of all truth are in the mentality of every one, and it is only necessary to learn to think to discover what a vast treasure house one has to draw upon.

A thing which interferes seriously with original thinking is the limitations with which students are so apt to hedge themselves about. During a long experience in trying to help students make the most of themselves I have learned that practically every one has, in some degree, fixed his boundaries. He has decided just about how high he can rise. In most instances these convictions have no foundation in fact, for the beginner has no basis for forming accurate judgments. At best his conclusions are only opinions, which, as is well known, require no judgment. But these attitudes of limitation interfere greatly with the student's growth and make the work of the teacher difficult. The student, who has thus limited himself, rarely approaches the subject with an open mind; because if he does he is soon thinking beyond what he believes to be his possibilities. Oftentimes the teacher finds there is much to do in getting rid of preconceived notions before the student is really ready to receive instruction. So long as this limited idea of his possibilities obtains he will do little or no original thinking. A great philosopher once said that he did not learn philosophy from books and teachers but from his own thinking.

If one gets nothing from his university course save what he gleans from textbooks he has little that is practical to carry away with him. But if during that time he learns how to study, how to think for himself, everything will be open to him. He will have a logical basis for his judgments. His conclusions will be the result of accurate thinking.

Inspiration

THAT WHAT IS known as inspiration should be present in teaching will surely be admitted. Primarily the responsibility for this rests upon the teacher. In order to get the best results and make his teaching effective he must awaken in the student an enthusiasm and love for his work. Inspiration is that which comes with a deep love for one's work and enables him spontaneously to say and to do things better than would be possible under ordinary conditions. The greatest things in the world are done by inspiration. A lesson that is barren of inspiration is not much of a lesson; at any rate it is not what a lesson should be. The best singing and teaching are done under its influence. Nothing is so contagious. If the teacher has it the student is almost certain to catch it.

Is Music Easy?

ANOTHER THING that often interferes with progress is a belief, not uncommon among students, that music ought to be easy for them. They like music. They will tell you that they are "wild about it." Most people are charmed by a "concord of sweet sounds," and they accept this liking as an evidence of talent; and to one who has talent music ought not to be difficult. What is talent for if it is not to make things easy? Consequently they shy at the kind of study that requires concentration, perseverance, industry. Many go on the rocks at this point and begin to cast about for something easier. If the teacher is too insistent it becomes a legitimate excuse for changing teachers.

Looking back over the years I can recall many otherwise estimable young people who spent a considerable number of years going about from teacher to teacher looking for some one who would make it easy for them, someone who would train their voices without any effort on their part. The peculiar phase of this aberration is that each one is thoroughly convinced that not one of the teachers understood his voice.

It may not be amiss to say once more to young students that to become a good singer and a good musician, as every singer should be, is a tremendous undertaking. No other branch of study requires such concentration, industry, perseverance, and sacrifice of many things which seem important to young people. One must have within himself that driving power that rides over everything that opposes or interferes. Further, one must be a constant and persistent student as long as he sings. He will not be with teachers all of his life but he must have cultivated within himself the spirit of study, of investigation in order to keep abreast of his times. Otherwise he drops behind and is soon forgotten.

Better Teaching

AT ALL CONVENTIONS of music teachers, national and local, great stress is laid on raising the standard of teaching. It is unanimously agreed that we ought to teach better. This speaks well for our modesty. We cheerfully admit that there is still some mediocrity in the fraternity, that there is still a considerable amount of voice teaching that is not up to grade. On these occasions we do not stop with bald statements of fact but we suggest ways and means whereby our shortcomings may be overcome. Of course, these imperfections have existed ever since teaching began; but that is no reason why they should continue. A lie is no nearer the truth because it has been believed a long time or by a large number of people.

Granting that the standard of voice teaching is not as high as it should be, how shall we improve it? The only way to change an effect is to change the cause. The remedy is easily named but not so easily applied. If we are to teach better it means that we must be better prepared before we begin teaching. It means not only longer and better voice training but better musicianship. Lack of musicianship has been charged against voice teachers since time out of mind, and not altogether unjustly. When one discovers that he has a voice the impulse to sing becomes altogether overwhelming; and the hard grind necessary to gaining musicianship strikes many as drudgery, as a treadmill, and they evade as much of it as possible.

This is a restless age. "Hurry up" is the slogan. Everything moves so rapidly that students in all lines find it difficult to settle down quietly to long periods of study. On all sides we hear it voiced that the most difficult thing in teaching is to hold students long enough to give them the right kind of preparation. There is a tremendous urge to get before the footlights, or to earn money. Some of their arguments are hard to meet. One says, "I must get out and teach: I am out of money." Another says, "So and so hasn't studied any longer than I have and he is teaching." And so this goes on; and at the next annual meeting we discuss ways and means to raise the standard of teaching. That the only way to improve the grade of teaching is to improve the teacher is apparent. Further, we all know that all mistakes in voice teaching are due to errors of judgment. This matter of judgment is worth considering for a moment.

Musical Judgment

FORMING A JUDGMENT involves comparison, resemblance, identity, and relation in general. Every human being is continually forming judgments in this way. From morning till night the moment anything is presented to us this process of forming a judgment begins and a conclusion of some kind is reached before the subject is dismissed. Thus the processes of logic are operating in some degree in every human mind, and the aim of all logical reasoning is to reach a conclusion based on absolute fact. The basis of one's judgment is his experience, and the validity of his judgment is governed by the breadth and nature of his experience. The voice teacher, most of all, needs a logical mind. From the beginning of voice production to the end of interpretation he is every moment called upon to form instantaneous judgments; and the character and quality of these judgments will depend entirely upon the breadth and soundness of his musical experience—in other words, upon how well he has been trained.

A bare assertion is neither knowledge nor judgment. Merely believing a thing is true is no basis for a judgment. In the realm of belief is where all theorizing is done; and we are asked to believe the most astounding assertions as to the nature and function of the different parts of the vocal instrument, none of which could stand the test of a sound judgment. The world, and this includes the singing world, has reaped many a sorry crop of disappointment due to believing a thing without subjecting it to the searching analysis necessary to forming a judgment. Only a trained musician can form accurate judgments in the training of a singer. This is what the singing fraternity has in mind in its attempts to raise the standard of teaching. It is trying to check, to some extent at least, the immature teaching of which there is far too much. To this end the best teachers are urging their students to longer periods of preparation, not only in vocal study but also in musicianship, with emphasis on theory and piano. The piano is the most practical instrument in the world. By means of it the student may acquaint himself with the best of the entire musical product of the ages. The study of the piano will give the vocal student an acquaintance with the melodic and harmonic elements of music which he can get in no other way. If he is wise he will not neglect his piano study. The urge for better preparation is becoming more insistent every year and is certain to continue. That it will be effective there can be no doubt.

Things that are Bothersome

WHEN ONE TAKES his first voice lesson there is little that goes well. The tone is likely to be thick, harsh, breathy, thin, small. He may find himself short of breath. The phrase dies while he is trying to hold it. In the upper part of his voice the tone is hard to produce and it hurts his throat. These are a few of the symptoms of the untrained voice. What is training supposed to do for such a voice? Will it make a perfect voice of it? Hardly likely. Perfect voices are scarce. I do not recall one at this moment.

Training may remove every one of the imperfections mentioned and yet it may not be a perfect voice. We must not make the mistake of believing that training is everything. The belief that a good voice teacher should be able to make a perfect voice out of any kind of a vocal instrument is rather too prevalent. It is not well to lean too heavily on the method. Even vocal methods have their limitations, although this is rarely admitted.

A good voice teacher should be able to give anyone a perfect use of his vocal instrument, but there his responsibility ends. The singer may not have a perfect instrument in his throat, in which event to expect the voice teacher to do what nature failed to do is asking too much.

There are some millions of violins on earth but only a few "Strads." Violins range from the rare old Italian instruments down to the five-dollar conservatory fiddle; and voices do pretty much the same thing. The principles of acoustics apply to voices no less than to violins. The construction of vocal instruments, their materials and form, vary greatly; and to produce a great voice the form must be acoustically right. A voice with an imperfect vibrator or imperfect resonating cavities will never be great, no matter how perfect the vocal method may be. This may not be cheerful reading to vocal students; but it is the truth. All a vocal method can do is to make the most possible of the student's natural equipment.

But this need not occasion despair. A good pianist will make any kind of a piano that is in tune sound well; and a good singer can do the same with any fairly good voice.

The point to be emphasized here is that the voice and the singer are two different things, and that good singing depends at least as much on the musical training of the singer as it does upon the proper development of his voice. This has been stressed ever since the beginning of the art of singing and in all probability it will be necessary to continue it to the end of time.

Tone Production

ARTICLES on the voice are written primarily for vocal students. Professional singers pay little attention to them. We are particularly concerned with having the student know the most important things relating to tone production, to have a clear mental vision of what he is undertaking.

All manufactured instruments are played with the hands; but the vocal instrument is played with ideas. If the ideas controlling the voice are right the tone will be good; but if the idea of tone, the tone concept, be wrong, and the idea of control of the voice be wrong, then all is wrong. Therefore the most important thing is the ear; and this applies to both teacher and pupil.

Learning to sing is largely learning to listen intelligently. The ear is to the singer what the eye is to the painter. The painter criticises his expression through his eye. The singer criticises his expression through his ear. In both instances it is the taste that criticises. What one is musically manifests itself in his taste. If one's taste were sufficiently refined, learning to use his voice properly would not be difficult. The problem confronting the teacher is that of making an unformed taste produce beautiful tone. The voice improves as the student's ear, which is his taste, improves.

Breath Control

EVERYTHING that has ever been affirmed of voice training has at one time or another been categorically denied. The favorite method of alleged genius is to deny everything in toto and start with a clean slate. Notwithstanding, it can scarcely be denied that the use of the breath is necessary in singing, and it often happens that the supply is inadequate. Why is this? Speaking entirely from my own experience as a teacher, I affirm that this is never due to a lack of breath, capacity. In fact the problem in breath management is to control the flow of breath, to convert it into voice without wasting it.

A thing so vitally associated with life, as well as with singing, ought not to baffle human understanding; but there is a wide divergence of opinion on how the breath should be taken and controlled. There is neither space nor inclination to discuss these methods. I have always succeeded in getting rid of difficulty in singing long phrases by looking carefully after two things. First, the vocal cords must vocalize all of the breath, convert it into sound waves. If they are not doing this, if breath is escaping without being vocalized, no system of breath control can operate successfully. Second, the diaphragm must function properly. The diaphragm is the resisting muscle, and it resists only when it is vitalized. In the process of vitalizing or contracting it moves downward and forward. As long as it remains vitalized it will resist the pressure from without and regulate the flow of breath. The moment it devitalizes, its controlling power is gone.

The result of my observation is that those who have trouble in singing long phrases lose control of the diaphragm at

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The Words, and Legato

By H. E. Hughes

ONE WHO ever heard Patti sing the *Batti, Batti*, from "Don Giovanni," or such deathless songs as "Home, Sweet Home," or "The Last Rose of Summer," never can forget the magic with which her words linked themselves liquidly on a stream of perfect tone. That was the acme of beautiful song. Others have thrilled by some individual quality which brought fame. "Patti" and "perfect singing" were synonymous.

Now none may hope to acquire that voice of superlative charm which was Patti's right by birth. But much of her skill in the beautifully sung word is possible to many.

On the vowel sound which happens to be most easily sung by your particular voice, vocalize a phrase with the most beautiful tone of which you can conceive. Do this with the utmost freedom of tone. When this is acquired, then, while the tone continues to flow in all its beauty, produce the well-linked words without in any way impeding the course or quality of tone. Herein lies one of the greatest secrets of the charm of song.

The Second Number

SINCE the opening number will be brilliant in character the one immediately following may advantageously be broad and sustained; this will depend on the exact quality of the first number, to which the second should offer sufficient contrast. Such numbers as the Stamitz "Andante," "Andante from Symphonie Pathétique," Tschaikowsky; "Ave Maria," Arcadelt-Liszt; "Aria from Concerto X," Handel; have been found useful in this position. This number, while it should be very pleasing in character, should not be too light; it is not wise to put the sweets too early in the meal.

Following upon it must come, for relief, a number full of movement. It may be staccato, and should certainly be something fairly rapid and scintillating, that the audience may not settle down to a staid mental pace but be stirred to a certain alertness or nimbleness of thought. Such numbers as "Toccata," Le Froid des Mereaux, "Prelude in D minor," Clérambault; "Gavotte" Martini; "Minuet," J. J. Rousseau, may be found suitable. There are many gay and brilliant little numbers, but the lightest tones must be saved for later in the program.

Program Notes

THE SECOND PART of this section of the program, or the small section following upon this, may well be historical in character; made up of pre-Bach or other early music. This affords a certain mental, and what might be called a social stimulus, as it effects that broadening of the interests and sympathies which makes for wider culture. It will help if the background of such numbers is made clear and picturesque by means of program notes or verbal explanations. If he writes such notes the recitalist must not neglect to put himself in the place of the man in his audience who is without specialized musical education and must make a point of telling what will win the attention of a person with a general interest in human affairs but having no concern whatever with the technical analyses of the professional. Program notes for average audiences should give human information which will increase the enjoyment of the moment and add something to the average store of culture.

But no picturesqueness or charm of program notes will help enough if a number is inherently dull. There are some musicians whose historical interest is so keen that they are firmly convinced within themselves that all music bearing an early date is sufficiently interesting to be included on a recital program. By no means. The proportion of dull music written in the sixteenth and seventeenth centuries was greater than it is today, for composers were bending their energies to the solution of technical problems, and caring much more about the various ways in which they could work with a certain material than about the attractiveness of the material itself. Hence much of their work is devoid of the essentials of melody and charm. But, on the other hand, there is much that will delight a present day audience, even one which is quite "unmusical." For the proper interpretation of this music it is necessary that the player spend much of himself in "feeling himself into" the period, that he may present these old numbers with clearness of line and gracious rhythm, for these are the supreme qualities which must be brought to their interpretation.

The question of registration rears its head so often that a few words about it are ventured here. Many pieces lose their character unless the player reduced his organ to the simple terms of the primitive instrument for which they were written.

The Organist's Etude

Edited for March by
Clarence Dickinson and Helen A. Dickinson

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

The Building of an Organ Recital Program and the Psychology Which Should Govern It

Part II

When this is done they take on a delightfully archaic quality, refreshing, sometimes amusing. Others again, bigger or more impressionistic, blossom out into exquisiteness only with the judicious employment of the resources of the modern organ. So might their composers have dreamed them. And, in any case, the limited registration proper to an archaic instrument should never be employed for too long a time at one stretch, as the audience—even an audience of organists—will weary of it and be lost in boredom.

The Historical Section

THIS historical section may properly lead into the big Bach number, or whatever is played to take the place of Bach. Upon this—let us say a Bach Prelude and Fugue—should follow something of emotional quality; it may even be a short emotional Bach number such as the *Arioso*, "Do Stay Here," from the "Capriccio on the Departure of My Beloved Brother;" the "Air in D;" the "Aria in F" from "Sonata in D minor;" the "Sonatina in E flat;" "Praeludium in E flat minor," some of the Choral Preludes.

If this section is very serious it is sometimes well to add also one of the gayer little Bach numbers. But the idea here is to make a transition from the very defined formalism of, say, a Bach Fugue, with its strongly intellectual quality (and I do not mean by this that it is devoid of emotional quality)—to make a transition to the next number, which should be the emotional climax of the program. This number is set thus late in the program that the audience may be at its very best, perfectly prepared for it; yet it must not come any later lest they should begin to be weary before it is reached. This piece will be one out of all your repertory which, at the time, appeals to you most strongly as possessed of the most poignant dramatic quality, the deepest feeling. Among such numbers are César Franck's "Pièce Héroique," Liszt's "Fantasia and Fugue on B-A-C-H;" (if a long Bach Fugue has not been used just before it); Liszt's Variations, "Weimen, Klage" (the Bach Themes); Held's "Prayer for Peace" and "Introspection;" Reubke's "Psalm XCIV," in whole or in part; *Finale* to "Symphonie Pathétique," Tschaikowsky; Overture to "Tristan and Isolde," Wagner.

With the great Bach number so shortly followed by the most impressive dramatic or emotional number, the climax is reached and passed. Now the artist's business is to effect a reconciliation between the transcendental world of ideas and emotions and the real world of everyday life to which all must shortly return. He must therefore follow this number with one which, while not too great a shock, that is to say, not too far removed in spirit, from the foregoing yet shall relax the strain. Such numbers as the Dvorak "Goblin Dance" with its whimsical fancifulness conjoined to a poetic melody; the Massenet "Angelus" with its union of gaiety and seriousness; Russell's "Bells of Ste. Anne de Beaupre;" Kinder's "Moonlight;" Novak's "In the Church," may be found to suit.

The Lighter Section

THEN FOLLOW the lighter numbers, graceful or fanciful, such as Stoughton's "In a Chinese Garden;" Nevin's "Will o' the Wisp;" DeLamarter's "Fountain;" Wolf-Ferrari's "Dance of the Angels;" Tschaikowsky's "Dance des Mirlitons;" or such a happy and popular number as the Paderewski "Minuet." This may be followed by a touch of humour, as in Liadow's "Musical Snuff-box." Yon's delicious humoresque, "The Primitive Organ," or some other number in this vein. Then comes the most *human* number on the program; we are getting down to earth again, but poetically; therefore this is the place for a short "Meditation," "Evensong" or "Revery," or, if you like to play a Cradle Song, use it here—there are many lovely ones.

And now a joyous, brilliant finish, full organ! This number fulfils somewhat the same function, but reversed, as the opening number on the program, and some pieces are suitable for use in either position. Effective numbers are of the character of the Widor "Toccata" in Symphony V: the Vierne "Finale," Symphony I; Mulet's "Toccata, Thou art the Rock" from "Byzantine Sketches;" the Sibelius "Finlandia;" Tschaikowsky's "Overture 1812" (cut a bit); Schubert's "Marche Militaire;" the Chopin "Polonaise;" "Finale" to Widor's "Symphony VIII," or, in December, for example, Dethier's "Christmas." You have a choice here for we are back, as Browning says, in "the C major of this life." This number must not be of too great length, however, as, seeing that it is the last number on the program your audience is consciously, unconsciously or subconsciously preparing to depart.

Although this number is spoken of briefly and it is noted that the choice is wide, this does not mean that it is of secondary importance. By no means; the final impression is vital. The effect of the entire program may be seriously impaired by a poor finish, and, at any rate, the effect is always heightened by a brilliantly played closing number.

Now the recital is concluded. "So it is gone at last, the palace of music I reared!" Browning's. "Abt Vogler" characterizes truly the ideal we have before us. Our program-making scheme is truly architectural: first the excavation, the freeing from sodden everydayness; then the solid foundation, which should also be beautiful though solid; then the real building which is at once the meaning and purpose of the planning, and the triumph of all the labor and struggle; then the decorative effects, graceful, humorous, appealing; then the lanterns of the towers, perhaps for popular admiration perhaps with a touch of bravura, a sort of brilliant challenge.

The Human Element

WE HAVE here set up an ideal, but we fall far short for many reasons which are human and entirely understandable. Perhaps we have not taken proper care of ourselves physically to prepare for the recital, and are out of condition; or we have not made the program with thought and care; or we do not know our music well enough to give the audience anything more than its outward form; or we do not really care about the people to whom we are to play and to whom we have an opportunity of bringing some of the noblest and most beautiful things in the world; or we are artists and, of necessity, temperamental, and, sometimes, we do not know why, our *selves* get in the way of our work and mar it.

Let the organ recital be exalted in the mind and spirit of the player himself. Our art is one of the few eternal glories of the world. Empires pass but their art remains; dynasties fall but what their age has contributed to an understanding of undying beauty becomes a part of the heritage of all the world. We are priests of the highest; to us is given the privilege of interpreting something beautiful, spiritual, everlasting. This means that the unfailing purpose of our lives as artists must be, through physical care, thoughtful study, and reverent passion for our art, to keep ourselves fit to be purveyors to mankind, of beauty and joy and sweetness and tenderness and peace, and high resolve and struggle and victory, and all the great eternal things.

Hymn Playing

THERE IS no single part of the service concerning which there are made, from the side of the congregation, so many requests and so many protests as the playing of the hymns. It would be amusing if it were not rather pathetic to know the number of times every established organist has been asked one or two, or both, of the questions: "What can we do to get our congregation to sing?" "How can we get our organist to play the hymns so that the congregation can sing them?" Usually the lament appended to the second question is: "He plays so fast we just can't keep up with him—we can't get a breath from start to finish."

With respect to the first question, "How can we get our congregations to sing?;" there is a large metropolitan church whose splendid congregational singing of the hymns is a joy to all churchgoers, which, not many years ago, was the despair of its minister and all those interested in congregational singing. The change was brought about by the adoption and consistent carrying out of two plans. As a first measure, care was taken, first, that of the three hymns sung at any service two should be familiar hymns; second, that one of them should be a real old-time favorite which everybody in the congregation was certain to know; third, that these hymns should be sufficiently varied in character of text and music to appeal to different tastes and sensibilities; and, fourth, that the hymn before the sermon should be in some measure a preparation of mind and spirit for the very theme of that sermon, and that the hymn following the sermon should express the conviction or emotion the sermon had been designed to evoke. In this last connection the minister of that church said recently that he gauged the response to any sermon by the degree of enthusiasm with which the congregation joined in the hymn immediately after it. The careful carrying out of this plan necessitates the expenditure of much time and thought on the part of the minister, who, in that church, chooses the hymns. He finds it necessary to spend from one to two hours every week just to choose the hymns for two Sunday services.

Another Question

THE SECOND measure involved the co-operation of the organist. First of all, he abandoned the habit of announcing the hymn all ornamented with runs and trills and played it over clearly and definitely, that the congregation might surely get the tune. Then he stopped accompanying the congregational singing of hymns "with expression;" for it was found that when the organ dropped to *piano* and *pianissimo* the singers in the congregation felt the support pulled from under them, could hear their own voices, became self-conscious and stopped singing. The result is the same if the organ is too loud; the singers in the congregation feel, "Oh, well! what's the use!" and resign themselves to silence. The organ must give unfailing support to congregational singing, but not drown it out.

Third, the organist regulated the tempo of his hymn-playing according to the character of the text of the hymn; and, fourth, he gave the congregation time to breathe at the end of a line, the end of a verse, and even in the lines where necessary—time to breathe, but not *too much* time, as that destroys both the rhythm and the enthusiasm!

It is by no means an easy thing to play a hymn well. The organist should approach it as if he were about to play the sustained movement of a sonata. If he accords it the same consideration, he will find that his hymn-playing will be vastly improved in a short time. If, for example, he is playing repeated notes in the *Andante* movement of a sonata, he will give the first note half its value—unless the repeated note is a very long note, occupying a whole measure, when he will give the first note three-quarters of its value. If he does not do this he cannot *repeat* the note at all on the organ, but must simply tie it over, with resultant destruction of all definite melody and rhythm. Yet the organist who will carefully repeat the notes in an *Andante* will tie the repeated notes in a hymn so that the playing is without pulse, the congregation hardly knows just where it is singing, and, as a result, the singing soon becomes weak and indefinite.

An Exception

PERHAPS we should note one exception to this rule for the treatment of repeated notes. In playing a gospel hymn of the least musical type in which identically the same chord is repeated many times in quick succession, the organist may sustain the inner voices and repeat the outer ones only. This will permit him to give the rhythm pointedly yet at the same time lend greater dignity to the hymn.

In playing a hymn for congregational singing the three upper parts are taken on the manuals, the lowest part on the pedal. This pedal part should be played where it is written, although, occasionally, when there is a large congregation singing, it is permissible to drop an octave to give greater sonority. This should never be done, however, when it destroys the outline of the melody of the bass, as, for instance, when it would run below the pedal keyboard and necessitate a leap back in the opposite direction.

The tempo at which the hymn is taken should, in every case, be suited to the sentiment. In some churches in which the hymns have always been sung so slowly that it has been painful to sing or to listen, a new movement towards infusing more life and brightness into the music has led to the hymns being taken at a rapid pace, and all hymns at the same pace. Of course, we no longer want our hymns sung so

(Continued on page 339)

Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly explain what multiple manual and pedal-bass organs are?—C. W.

A. Multiple-manual and pedal-bass organs are instruments with more than one manual and a pedal-board.

Q. What is the difference between the specifications of a "unit" or "theatre" organ and a "church" or "recital" organ? Is there any difference in the construction?

A. "Theatre" organs are more generally built on the "unit" plan, while "church" or "recital" organs are more generally built on the "straight" plan, though occasionally some unit stops are also included. Unit stops are those which include long sets of pipes—consisting of 73, 85, 97 or 109 pipes, from which two, three, four or five stops are derived, of the same character but of different pitch. Straight organs have a separate set of pipes for each stop. Theatre organs also frequently include traps, such as drums, xylophones, chimes, gongs, bird stops, and so forth, which are not generally included in church or recital organs. There is, of course, some difference in construction, mechanism in the unit organ making the place of pipes in the straight organ.

Q. Please define for me the following words and tell me the difference between them:

Vox Celeste
Vox Céleste
Violin Celeste
Violé Céleste

Please tell me the name of a good musical and organ stop dictionary that has all of the modern names of stops included, and where I may purchase it?—T. L.

A. Vox Celeste or Vox Celeste indicates a stop that produces an undulating effect with a soft tone stop, by its being tuned slightly sharp while the accompanying stop, the Violin Celeste or a Viole Celeste undulates with a stop of precisely similar character, such as Violi d'Orchestre, by being similarly tuned sharp. In some instances three ranks of pipes are made to engage, one set being tuned flat. We would suggest the following books:

Organ Stops and Their Artistic Registration.....Audsley
Dictionary of Organ Stops.....Wedgewood

The publishers of THE ETUDE can furnish you either of these works, the former probably being the more recent work.

Q. I need help on a problem which is facing me. I am twenty-six years of age. Inheriting a love for music through my mother, I started studying piano at the age of seven or eight, taking lessons for a period of about three and one-half years. Being young I did not pay the attention I should to the finer details which my teacher tried to inculcate in me, one reason being, I suppose, because I never had to exert myself in the least to learn to play. Along with my natural love for music has come an easy facility for sight reading. I can sit down at a piano or organ and play a piece through with little or no effort, but I have not the slightest idea how I do it. For I did not learn the necessary details, such as the names of different kinds of chords and other harmonic terms. I have studied the organ for about seven months and have learned to play the instrument with the same lack of effort, and the same lack of knowledge of the finer details of the work. As long as I can remember I have had people asking me to take them as pupils, but I have been telling them that I have not the time for it, when the real reason has been that I felt that I was not competent myself to try to take the responsibility for some other person's musical education. Last week, however, I was approached by two prospective pupils, one for piano instruction, the other pipe organ, and I still I would take them. I shall certainly appreciate any suggestions you may have to offer as to the courses to follow in coping with these pupils without disclosing my ignorance.—J. S.

A. Judging from your letter you have a lot of natural talent which helps you in your own playing but is not sufficient for teaching purposes. It is difficult to advise you just what to do. Perhaps in the case of the organ pupil you could work along for a period of your seven months' instruction, and, since the pupil, perhaps, would not have the natural talent that is yours, the seven months' work may suffice for a year or more. In the meantime, you might prepare yourself for further study, reading works pertaining to organ matters, such as "The Organ, Its Technique and Expression," by Hull, and "A Primer of Organ Registration," by Nevin, and familiarise yourself with the principles of the harmony such as "Harmony for Beginners," by Orem. You might use a modern edition of "The Organ," by Stainer for this pupil, together with Nilson's "Pedal Studies," and see that the exercises are properly prepared. Even though your own technic may not be up to the mark, your natural talent may enable you to guide the pupil in the right way. With the piano pupil you will probably have to work along similar lines, superintending the playing of exercises, scales and so forth and letting your talent again be the guide.

Q. I have been reading the articles on organs in THE ETUDE *every chance I get preparatory to my study of the organ. I would like to ask a little advice. In our church we have a reed organ for which the congregation has developed a decided liking. We have also a piano, just recently purchased, which never receives much favor unless played with the organ. I have played in church for three years, my work being all with the organ. During this time, of course, I have acquired absolute independence of my hands, feet and the use of the swells (the two controlled by the knees). This, I realize, is a decidedly small item when it comes to the larger organ, but I nourish the hope that it will help me. Is there any sort of exercises or practice that I can do, using this organ? Occasionally, through certain combinations, I get a sound that very clearly imitates a larger organ. Is the touch of the small organ anything like that of the larger? Until recently I have coupled stops only as I thought they sounded best, but I have learned that there are certain ones that never should be coupled. Could you give me any light on this?* When *I started the organ I had the equivalent of two years in piano. At first I had a hard time at the organ but, because of a great liking for it, I kept at it all through High School. I am very anxious to know if it would aid me on the pipe organ if I worked on pieces and exercises on this smaller organ, or if perhaps it might be detrimental.*—M. E.

A. Assuming that the organ in your church is one of two manuals and pedals of a compass of at least twenty-seven notes, it will be all right for you to proceed with your studies along the same lines as for pipe organ—with the exception of the adjustment of touch and the use of knee swells, the operation of which would be rather awkward in connection with pedal playing. If you have acquired independence between hands and feet, in trio form (using both feet), you have a good foundation on which to work, and there is no reason for your not continuing your work on the instrument you have at your disposal until a pipe organ is available. Then, of course, you will notice the difference in quality of tone and adapt yourself to the advantage that is offered, including proper combination of stops and so forth. Variety of tone is, of course, limited in the average reed organ. While there is some difference in the touch on the reed organ compared with that of the modern pipe organ, that need not stand in your way in your work. If, as you say, you have acquired absolute independence between hands and feet, we suggest your studying the *Trio Preludes and Fugues for the Organ*, by Bach.

Q. I have taken piano lessons for five years and would like to take up the organ by myself. What books should you advise me on the playing of the pedals and for the equipment as a church organist? I have been told that if I have just the right touch and have tried a few piano examinations on the organ, I find that I can handle the manuals fairly well, but am slow about changing from one row to another, and so forth. Do you advise me to get a private teacher?—T. T.

A. Secure a copy of a modern edition of "The Organ," by Stainer, and practice exercises as follows:

For feet alone.
For hands alone on different manuals.
For feet and one hand (right and left).
For two hands and feet (trio form).
For changing fingers while holding notes.

When these exercises have been mastered, use Nilsen's "Pedal Studies" for pedal technic, and Curtis' "Master Studies" for additional exercises in trio form. While using these latter works, easy pieces may also be studied, including the eight little *Preludes and Fugues for Organ* by Bach. By all means secure a private teacher, if possible, or enroll as a student in a first-class organ school.

Q. I am a reader of THE ETUDE *and enjoy it so much. I want to study pipe organ with the aim of some day being a theater organist. I have studied piano all my life. I wish you would give the requirements of a theater organist, and tell me how to go about it and how long it will take me to prepare for it.*—L. L.

A. The first step is to learn to play the organ by serious study, subsequently adapting that work to the theater playing. A theater organist will find the ability to memorize, improvise and modulate of great help. A keen sense of "situation" also helps to "fit" the picture with the proper music is also valuable. When, after study, you feel fitted for such a position, get in touch with theater managers or some theater organ builder, advising them of your desire to secure a position. A course of study with some theater organist of influence or in one of the schools for theater organ playing might be of assistance to you in securing an appointment. Experience might be gained by acting as a substitute organist, if such an opportunity becomes available. The length of time necessary for preparation depends largely on the adaptability of the student and the requirements of the position that might be available.

"The four-part obsession to be smashed in favor of more unison singing."—MR. GEOFFREY SHAW.

Musical Pointers *for* Musical Parents

Conducted by

MARGARET WHEELER ROSS

Only questions of general interest will be answered in this department.

Address all inquiries to Educational Service Department (Parents' Department), The Etude Music Magazine.

Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

April, and a touch of spring in the air, even for the northern and eastern sections of our country "of spacious skies."

In my Arizona home where I am writing this in late January, spring may be said to be here. The meadow-larks are singing in the green alfalfa fields, and the native canaries and mockingbirds are making merry in the trees and fronded palms, filling them with lyrics of ecstacy as they prepare love-nests for babes that are to be; and perky little sapsuckers dart up and down the trunks of the big ash trees, or flit over the rails in the grape arbor, breaking forth repeatedly in their saucy salutation to the spring, in the only song they know, "Pip—pip—pip—pip—pip!" a jubilant, self-satisfied, happy expression; *presto*, staccato, and with a rising inflection.

The Busy Season

Indeed, springtime is singtime, for birds that sing at no other season will then pour themselves out in rapturous melody.

The opera companies and concert bureaus rush in their closing performances, and the chautauqua ensembles and civic bands come out in the open. Private studios and music schools present special programs by talented students; the churches prepare elaborate Easter services of spiritual melody; and the several national and commercial musical organizations cap it all with a specially featured music week, awakening even our prosaic and conservative city fathers to the issuing of official proclamations, and to combined exertions in the furtherance of musical art at this season.

This is always an over-busy period for the mother and homemaker. She may sense the beauty of April showers, that bring song and Maytime flowers, but she knows that for her the month also brings many other things. Preparations for spring housecleaning—and for some, perhaps, a move must be under way; and the days are full of the anxieties and perplexities attendant upon the various activities of final examinations, closing exercises, commencements at the schools and the coming problem of the family vacation.

All of these are distractions that materially upset the music study program in the home, unless the little mother can call in the magic of her already over-taxed executive ability to devise some plan to keep it undisturbed.

A Mother's Complaint

Perhaps the most frequent complaint I get from the mothers of my acquaintance is this matter of reconciling the added practice time necessary to the regular springtime exhibitions of the music teachers, and the required extra work the children must do for the examinations at school. It is as old, as vexing, and as unsolvable a problem for mother as is the tariff question for father.

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The preparation and memorizing of a music program requires intense concentration, and a closely connected train of thought. Moreover, it is attended by a good deal of physical exertion and unusual nerve-strain. Therefore the young person subjected to this ordeal should be rested mentally and physically and free from the distractions of other things. Unless such conditions prevail there is grave danger of failure in the program itself, if the person is the careless indifferent type, or of a physical breakdown, if the person is conscientious, serious-minded and ambitious to excel.

Our athletic students in preparation for any kind of an exhibition or test are tenderly and scientifically cared for by high-class and well-paid trainers and directors, both before and after the performance.

Parents should be made to know that the strain of preparing and executing a recital program is equal to that of almost any sort of athletic stunt and should give their children so engaged equal care and attention, if they would avoid deleterious after effects. Since the public authorities do not provide expert directors and trainers for this private form of public exhibition—if I may so term it—the parents or guardians must act themselves in this capacity, and they should realize the real danger that exists in what is too commonly regarded as a trivial matter. It is no insignificant thing to appear on a musical program, and the preparation for it is real discipline.

Music is Play

It is more than a form of recreation, or a pleasant pastime. It is a real feat of physical and mental gymnastics. Music, like athletics, contains much of the spirit of play, coupled with the necessity for really hard work and deep concentration. Like athletics, also, it is full of the fascination of actual physical demonstration and mental excitation and contains, as well, the added charm of public competition. Because it parallels athletics in these various phrases it is attended by the same physical and mental strain and this fact should not be lost sight of by parents. The participants, in the joy of accomplishment and the excitement and spur of the contest, will not hesitate to overdo, and will often emerge more seriously harmed than most parents realize.

All of this brings me to the point that spring is not the best season for the pupils' recital, so long as musically talented children must keep up with a required curriculum in the graded schools. I believe the time is going to come when the wise music teacher will abandon the spring recital and defer her special exhibitions and presentation programs to late fall, when the pupils are rested after a vacation from school duties and have had the long summer to develop their musical talents.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Getting Started in Professional Orchestral Work

OF THE readers of the Violinist's ETUDE, many who hope to do professional orchestral work are wondering just how to get started. Besides those who expect to make violin playing a profession, there are a great many who never expect to be anything but amateurs, but who hope to do a certain amount of professional work to increase their income as a side line to their regular occupations.

A young violinist writes from Brooklyn, New York: "I am a violinist eighteen years of age and have been playing for eight years. I am trying to get an orchestra job, but have heard they need only experienced players. I have gone to several music agents but to no avail—experience needed. I play very well and keep good time. Can you tell me how I can get into an orchestra and what the requirements are for an orchestral violinist?"

Our correspondent will find that in any trade or profession, as well as in any branch of human endeavor, experience is needed. One must learn his trade before he can earn money at it. What our young violinist lacks, no doubt, is "routine," which is another name for experience. He must be able to take his seat at a desk in the orchestra, follow the beat of the director accurately, keep with the other violinists, observe the expression marks and bow uniformly with the rest.

No amount of private practice will give the violin student "routine." It must be learned in the orchestra, actually doing the required work. A violin student may have worked up a very large technic in private practice and even be able to play some of the standard concertos in an acceptable manner. Yet, if he has had no practical orchestral experience, he may be unable to fill a position acceptably in a theatre or dance orchestra, playing music of only medium difficulty.

It is said that Ole Bull, a world famous solo violinist of fifty years ago, was engaged as concertmeister in a huge orchestra organized for the Boston Peace Jubilee—a great celebration held at that time—engaged because his name would be the means of drawing thousands to the celebration. At the rehearsal it was found that he was utterly unable to fill the duties of concertmeister for the simple reason that he lacked "routine," that is, necessary orchestral experience. The technic required to play the first violin part was child's play to him, but he tried to play the first violin part like a solo, taking all kinds of liberties. He could not keep with the director's beat, and the men could not keep with him. He had to give way to another violinist, an experienced concertmeister, a man who could not have dreamed of playing the great solos which were easy to Ole Bull, but who found no difficulty in filling the post of concertmeister.

Technic, "Routine" and a Repertoire

As to the requirements of an orchestral violin player, it depends on the orchestra he joins. To play in one of the leading symphony orchestras a violinist must have a large technic. He must also have the proper "routine," and he must be familiar with the violin parts of the leading symphonies and the principal orchestral works in the repertoire of the symphony orchestra. The student who hopes to become a professional symphony violinist would do well to join one of the students' orchestras which are found in most of the conservatories and schools of music in the larger cities. In such an orchestra he could learn "routine" and get all the experience necessary to play in a professional orchestra. Any number of students go directly from such orchestras into the ranks of professional, symphony and other orchestras.

Another great assistance to the student aiming for the symphony or other high-class orchestra is the study of one of the works which can be obtained, giving difficult passages from standard orchestral compositions. A very good work of this kind is the following: "The Modern Concert-Master," by Gustav Saenger, a complete collection in three books of difficult, prominent and characteristic violin passages selected from the symphonic and operatic works of the most celebrated composers of the world.

By studying such a work, the prospective orchestra player can familiarize himself in advance with the principal and most difficult passages of the leading orchestral works. He must also devote much attention to sight reading, since many new works will be given him. In symphony orchestras there are frequent rehearsals; but in orchestras, such as play in theaters, the movies and hotels, and also in some concert halls, there are seldom any rehearsals, and the men in the orchestra are expected to play everything which is set before them without previous rehearsal.

The requirements in theater, hotel and movie orchestras vary with the size and importance of the theater or the city. In the largest cities such orchestras often play rather pretentious programs, which include standard overtures, operatic selections and works of considerable difficulty. In the largest "movie" houses in the metropolitan American cities, orchestras of as high as fifty men are to be found, and very high class programs are played.

In the small towns and cities, the movie, theater and dance orchestras often play music of a much easier grade, and it is much easier for the novice to get a position in such an orchestra. Players are scarce in these smaller places, and the student finds it easier to gain entrance, since experience is not insisted on so much.

Modest Beginnings

The first thing necessary for our correspondent is to get experience in orchestral playing. There are many large amateur orchestras in New York and Brooklyn and excellent student orchestras connected with the leading conservatories. In the smaller cities and towns the student cannot possibly do better than join a Sunday school orchestra or some of the amateur neighborhood orchestras which are found everywhere. If there is a professional or semi-professional orchestra in the town the student can sometimes arrange to play at the rehearsals for the sake of practice. In this way he may eventually work into a regular position in the orchestra. Private violin teachers frequently have student orchestras where the student can get practice. The main point is to get experience by hook or crook, since this is absolutely necessary before one can expect to make money with his violin in this branch of the profession.

When the student feels that he has had enough experience in orchestral playing to take professional engagements and would like to get work of a good character, he will have to join the Musicians' Union, if there is one in his town. In the large cities the Musicians' Unions have buildings or suites of rooms which serve as headquarters. Here the musicians spend a good deal of their leisure time in looking for engagements. There is a blackboard where announcements are posted and where leaders wanting men to fill engagements post their needs. The new member hunting for work will find it to his advantage to spend considerable time at the headquarters where he may hear of jobs and get acquainted with orchestra leaders and other musicians.

At first what little work he gets will be mostly in the nature of "substitute" jobs, that is, positions left vacant because the regular player is unable to fill a certain engagement and engages a substitute or "deputy" (as the English musicians call him) to go in his place. After he has served his apprenticeship playing these occasional substitute jobs, he will likely secure a regular post, if he has developed meanwhile into a successful orchestra player. The orchestra leaders and contractors for orchestra work are naturally the ones who can do the most for the newcomer, since they have their own work to consider and often hear of other jobs outside of their own contracts. Making friends with leaders and musicians is the surest way towards getting a steady position.

The young orchestral player often makes the mistake of trying to get work too soon, that is, before he is competent to do it. A good-natured leader will possibly give him a trial once or twice, but if he fails, that is the end, for he will give him no more work and will advise other leaders that he is incompetent. Let our candidate for orchestral work stick to student orchestras until he has the necessary orchestral experience. Let him keep on with his private violin practice until he can play the music. Then success is certain, always provided he has the necessary talent.

"Students of the violin should be at least average good pianists as well. And, of course, they should have sound training in harmony and counterpoint. This equips them for what is all-important—to make as thorough a study of the piano parts as they do of the violin parts."

—CECIL BURLEIGH.

"Hound and Hare" Practice

By Marion Ellis

THE mind should follow the fingers as the hound the hare. While a passage is being learned, the thought should pursue each movement indefatigably with questions, surmises, suggestions and additions.

"That finger should remain on the A-string until I use it again in the next measure. Don't let the bow trip up the fingers! Double-stop without obvious intention."

Then all the time keep the feeling vibrant and natural. Nothing deadens inspiration more than an execution of a slight turn or passage with mere finger-work unquickened by the understanding.

The Analysis of a Beautiful Tone

By James A. Harrison

Part 1

SO MANY young violinists labor under the impression that the only essential to a beautiful tone on the violin is a very violent *vibrato*, that a brief discussion of the elements that constitute a good tone will not be out of place.

As a rule too much *vibrato* is accompanied by faulty intonation, the *vibrato* being used as a cloak for the latter until the finger gropes its way on to the right note.

The four elements of a good tone may be classified as follows:

The instrument,
The individual,
The bow and its use,
The left hand.

The First Tool

THE INSTRUMENT. No one can naturally expect to do good work with *bad* tools; therefore, the first essential to a good tone is a good violin. I do not mean by this that the player with a cheap violin cannot produce a good tone upon his instrument. The serious violinist learns to love his instrument, and values it more than he would that of his brother player.

It is a peculiar thing about the violin that, as a rule, an instrument that has been used by one player for any length of time is the only one which he can use with ease and upon which he can produce his best tone. Why? He chooses his own particular strings and will use no other. He has his own idea of the position of the soundpost, the size and shape of the bridge and other peculiarities of his instrument.

I have a copy of a Steiner which I bought second-hand. It was a wreck when it came into my possession. I fixed it up according to my own idea and have had many offers made for it by people who have heard me play upon it. Although I could have sold it for many times the amount I paid, I would not do so. I have become accustomed to its responsiveness to every delicate tone shade I require of it and can produce tonal effects impossible for me on older and more valuable instruments, without months, possibly years, of practice.

Equipment

HOW TO EQUIP a violin to suit a player's needs is a matter for experiment. I use a steel E string, aluminum D and A and silver-wound G. My bridge is very low and thin, with the left end higher than the right (to make the G string easier of access), the soundpost being about a quarter of an inch behind the bridge. Placing the soundpost is a matter of experiment. I had a copy of a Steiner upon which I could get the best tone with the post a little in front of the bridge. One of my pupils has a copy of a Stradivarius with the post level with the bridge: this is the only place that gives him a good tone.

The best test for a violin is its responsiveness to the harmonies in all the registers.

The Individual

THE VIOLINIST and his instrument are a study in themselves for the psychologist, as they both adopt an individuality of their own. No two violins have identical tones and no two players produce exactly the same tone, even upon the same instrument. The student will, in most cases, mould his tone after that of his teacher and weld on to the idea so obtained his own conception of what a beautiful tone should be.

It is not uncommon for a student to develop a better tone than his teacher, much to the latter's amazement. Much has been written to the effect that a beautiful tone is the product of a "highly developed musical soul." I remember hearing an old English farmer who played by ear and to whom scientific tone shading and expression were Greek. He played "Over the Waves" waltz on a cheap copy of a Stradivarius, and produced a tone of which any soloist would be proud and without the slightest trace of a vibrato. This farmer was uneducated, uncouth, and a psychologist would not classify him as a "highly developed soul;" yet he produced a tone worthy of the concert stage.

The most delicate tone shading effect can be obtained by an imperceptible twist of the body, the changing of the position of one foot, additional pressure of a finger on the bow stick, or by a change of mood on the part of the player. These are mostly intuitive and the result of self development rather than instruction, especially the mood of the player. It has been said that a person who plays a Beethoven sonata in the same mood that he plays a popular fox trot will never become a true musician.

"On Wings of Song"

A Short History of the Violin

By Patuffa Wentlar

MENDELSSOHN'S *On Wings of Song*, played on the violin, sounds as if the strains coming from the instrument really had wings and were floating in the air, over land with its tufted trees and waving fields of grass and flowers, over rippling waters, then skywards, over and between the wandering clouds tinted by the sun's palest amber. They seem to float accompanied by a gentle breeze, into eternity.

This composition is typical of the beautiful tone quality of the violin, which instrument is unique for varied, rich and expressive tone. It is capable of the most soulful expression, and yet also at times can be brilliant, full of the joy of life.

For this reason the violin is the favorite of the stringed instruments. It is in universal favor as a solo instrument and for orchestral work. Its singing qualities, sweetness and brilliance of tone are influenced by the quality of the wood and minute details of construction, which give the instrument a power of expression no other can equal.

The shape and general outline of the violin are familiar to almost everyone; but few know its detailed history, including the origin and development. Its primitive form was an outgrowth from the lyre and the monochord, the strings from the former and the elongated resonance box, with sound-holes, bridge and finger-board of the monochord. In the thirteenth century this primitive form was cut in at the sides, making it more like the violin as we know it. The sound-holes were shifted about the instrument for nearly a century. The true "model violin" first made its appearance in the sixteenth century. Since that time there has been a definite shape to the instrument which all makers even to the present day have followed. The bridge was perfected by Stradivarius.

The violin consists of seventy parts, all of which are wood except the strings and the loop. There are two patterns which violin makers have followed: the high model of Stainer, and the flat model of Stradivarius. There is a great reverence for the works of the Cremona violin-makers of the sixteenth, seventeenth and eighteenth centuries, namely, Amati, Guarneri, and Stradivarius. Their instruments are cherished as treasures of fabulous value.

Aside from external appearances, the matter of varnish is most important, as it affects the tone. There are two kinds of varnishes used, oil and spirit. Oil completely fills the pores of the wood, rendering the tone muffled at first, but in time the oil evaporates, leaving the wood mellow and sensitive to the slightest vibration. Even vibrations of other instruments nearby can be felt. Spirit varnishes do not fill the pores as do the oil varnishes, and furthermore, they dry rapidly leaving a glassy substance over the surface. The tone of the instrument thus varnished is rendered harsh and penetrating. The superior quality of the Cremona varnish is a secret that seems to have been lost.

Strings are important factors in the producing of tone. The best are the Italian gut—highly finished—which have a pure, sympathetic tone. The number of strings of the violin has varied from two to six; but since the "model violin" appeared four have been used. They are tuned in perfect fifths—G, D, A, E. The compass is extended by means of shifting, to about four octaves. Ten positions are recognized in playing, but skillful players go beyond that. A veiled tone can be obtained by checking the vibrations with a "sordino" (mute) placed on the bridge.

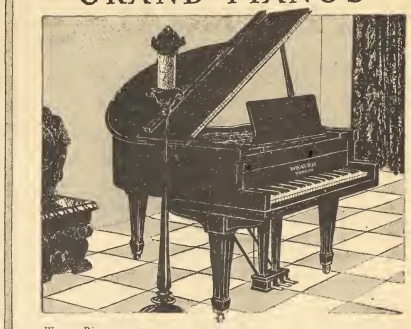
The history of the violin really begins with the invention of the bow, which was first used with the "crwth" in the twelfth century at the time the troubadours' vielle appeared. The bow consists of a wooden stick to which long horse-hairs are attached. Bow making is an art, as well as violin making. The most famous of bow makers was Francois Tourte (1750-1835).

In the mastery of the violin, the art of bowing plays a most important part, as it is by means of the bow that the phrasing, the nuances, in fact, the character of the music is imparted.

Harmony on the Violin

By H. E. S.

HARMONY that is expressed on the piano must be implied on the violin. Yet many violinists spend years in their study without learning to think in terms of chords and progressions. This is one of the things that make their playing flat and dull. Learning arpeggios and double-stopping passages may give them a feeling for harmony, since chording in any form cannot be mastered without this sense being developed, but often only by taking a course in harmony itself can there be awakened in the student the conception of thickness as well as length, of depth as well as brilliancy, in music.

Then in even the simplest passages the inner ear can supply a rich interweaving of harmony that will not only bring out the melody with greater luster but will also make the piece a complete whole to be appreciated and delighted in as a work of art—as a masterpiece.

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Violin Questions Answered

By MR. BRAINE

Maggini Instrument?

M. G.—Genuine violins by Maggini are valuable, but they are very scarce, and there is not one chance out of many thousands that your violin is genuine. Take your instrument to a dealer in old violins, or a good violin maker in your city, and he can no doubt give you an opinion on it. I can tell you nothing without seeing the violin.

The Gamut of Imitations.

J. C. S.—Lorenzo Guadagnini was a famous Italian violin maker, who worked for a number of years with Stradivari in Cremona. Genuine violins by this maker are valuable, but there are many imitations, ranging from artistically made copies to factory counterfeits of little value. 2.—Out of justice to our advertisers THE ETUDE cannot undertake to give opinions on the violins of present-day dealers and manufacturers.

Good Imitation.

C. L. T.—If you will reflect a little, you will see how impossible it would be for me to attempt to set a value on a violin I have never seen. There are millions of violins in existence containing Strad. labels just like that in your violin. All but a very small number of these are imitations and worth from a few dollars up. If your violin is a real Strad. it would be worth many thousand dollars, but there is not more than one chance in a million that it is. If it is a well-made imitation it might possess considerable value. The next time you visit a large city take your violin to a dealer in old violins or to a good violin maker and get his opinion on it.

Hill and Hart Guarantee.

H. G. S.—If you have a written guarantee from Hill or Hart of London that your violin is genuine you will be safe in offering it for sale as such at the price named. The opinion of these firms is considered conclusive in regard to the authenticity of Cremona violins.

Over-Large Instrument.

E. S.—You should be guided by the teacher's opinion as to the proper size of violin and bow for your little daughter. It is very injurious for a small pupil to practice on a violin which is too large. Of the plays the compositions you name really well she is making good progress, but I cannot say definitely without a personal hearing. 3.—In teaching the scales it will be sufficient, until the little girl takes up the study of the theory of music, to show her where the whole and half steps lie. This is explained in THE ETUDE for November, 1926, on page 869, "Violin Questions Answered," in answer to "H. W. C."

Works on Violin Instruction.

H. F. R.—The following works will, no doubt, supply the information you require: "The Violin and How to Master It" by a Professional Player, "Violin Teaching and Violin Study" by Eugene Gruenberg, "The Art of Violin Playing," by Frank Thistleton, "The Violinist's Manual" by Eugene Gruenberg. The last work contains lists of studies and pieces for the violin. You will also find in Sir George Groves' "Dictionary of Music and Musicians" many interesting articles on the violin and on great violin makers and violinists.

Actual Inspection Necessary.

H. R.—In justice to our advertisers THE ETUDE cannot undertake to recommend any certain makes of modern violins. Besides, I should not like to recommend any violin on the strength of the maker's name alone for the reason that two violins made by the same person often differ widely in quality. For this reason I would have to see the very instrument you are thinking of buying before I could feel able in pronouncing it a good instrument. You will find the names of several dealers in violins in the advertising columns of THE ETUDE. Have one of these firms send you several violins at about the price you wish to pay and make your selection from the number.

Using the Pad.

M. D.—All the great virtuoso violinists started the study of the violin before the age of ten, and many at the age of five or six. 2.—In regard to holding the violin with the aid of the pad or cushion please see article, "The Use of the Pad" in the October number of THE ETUDE of this year. 3.—There is no such thing as the "greatest of all violin solos," since there is such a great difference of taste and opinions among musicians and critics. 4.—Siegfried Eberhardt is a German violinist and teacher of note but not a great virtuoso. He is the author of the standard work, "The Violin, Its Mastery and Its Artistic Uses."

Trying Out for Symphony Orchestra.

E. O.—As a preparation for your work as a symphony violinist, I would advise you to procure "The Modern Concert-Master, Orchestral Studies for Advanced Violinists," in three books, by Gustav Saenger, published by Carl Fischer, Cooper Square, New York. These books contain extracts and difficult passages from the leading symphonies and orchestral works in the repertoire of the symphony orchestra. 2.—If you lived in New York, Chicago or one of the other large American cities it would be easier for you to get a try-out as a symphony violinist. The best that you can do is to write to the directors or managers of the leading symphony orchestras asking them to arrange for a hearing. Possibly this can be done when some of these orchestras are on tour and play in some large city near your home.

Trio Combinations.

M. I.—For your violin, mandolin and piano ensemble you can use violin or mandolin duets, trios or quartets with the accompaniment of the piano, any combination of which makes a pleasing effect. Music arranged for the violin can be played on the mandolin, or *vice versa*, but music arranged especially for the mandolin usually has the tremolo passages marked, an advantage when the parts are to be used for this latter instrument.

Expert solo mandolin players usually use standard violin solos, as the literature of the mandolin is somewhat limited.

Tononi Imitation.

H. M. R.—Your supposed Carlo Tononi violin is valuable if it is a genuine instrument. You are no doubt aware that there are thousands of imitations of all the famous makers which contain counterfeit labels. As you reside in Chicago, you can easily ascertain if your violin is genuine by taking it to one of the leading dealers in old violins. They will have to see the violin in order to form an opinion.

Resuming Violin Study.

H. S.—As you are interested in the violin and have the advantage of having studied it in former years, I should strongly advise you to resume your study. The foundation you already have from your former lessons will help you greatly, although you are twenty-three years of age. What progress you can make will depend largely on how much of a foundation you already have. I would not advise you to try and become a professional player with so late a start; but, as I understand it, you simply wish to play for your own pleasure. At any rate, the wise course would be to study for a few weeks or months under a good teacher. He can advise you as to what progress you expect to make.

Exercises for Time and Tone.

Inquirer.—For exercises for developing time and tone for a beginner you might get Wohlfahrt's "Easiest Elementary Violin Method," Op. 38, and "Garland of Flowers" by Weiss, for violin and piano (first three books). 2.—Write to Theo. Presser Co., 1712 Chestnut St., Philadelphia, for an easy text book on theory suitable for children. 3.—For time and tone studies for an advanced student you would find Mazas' "Brilliant Studies for Violin," Op. 36, Book 2, very good. For interpretation, any folio of standard violin solos will prove helpful.

Violin Practice Resumed.

E. H.—While I can hardly give an authoritative opinion without hearing you play, I should judge that your foundation work, studying the violin from the age of ten to fifteen years, will enable you to resume your studies with success, notwithstanding the fact that eight years have elapsed since your former work. It all depends on how thorough your instruction was in childhood. After three months of earnest violin practice you will then be able to judge what your chances in the future will be for doing professional work.

Over-Energetic Finger Training.

J. T.—You have evidently been too energetic and rough in doing the finger exercises at the table, with resulting injury to the ligaments of the fingers. Possibly a period of absolute rest of the fingers will help some. However, this is a case for a physician who specializes in matters of this kind. Place yourself under the care of such a specialist, and no doubt the trouble will right itself in time.

Recommending Conservatories.

L. K. P.—In justice to our advertisers THE ETUDE cannot undertake to recommend any certain conservatories, private teachers, or modern makers of violins.

Self-Help Instruction Books.

F. E. G.—You might get "Violin Study and Violin Teaching," by Gruenberg and Daniels's "Conservatory Method" for violin, also "Self Instruction for the Violin," by Albert G. Mitchell, Mus. Doc. The last two works are best if you are trying to learn without a teacher. As to the correct way of holding the violin and bow, you had better get a teacher to show you that, as it is something which cannot be learned properly otherwise.

Copyrights.

M. T.—Send your compositions to music publishers, always enclosing postage, or preferably a stamped self-addressed envelope for the return of the manuscript, if not available. Pick out houses who publish matter similar to the compositions you wish to sell. If rejected by one publisher, send to another, and continue until you succeed in placing them. Get the best proposition you can, either for a sale outright or on a royalty basis. If you find it impossible to find a purchaser, you could publish the compositions yourself, but you would find it rather hard to make any money in this way, as you lack the facilities for selling them. You could sell them to your pupils and friends, however, getting considerable prestige in this manner. 2. Write to the Department of Copyrights, Washington, D. C., for a copy of the laws governing copyrights.

Well-Made Imitation.

A. K.—Your violin is not a genuine Guarnerius because the label states that it is a copy (imitation) made by Leonardo Genaro. If it is a well-made copy, it may be an excellent violin.

Department of Public School Music

(*Continued from page 269*)

in order that the audience may be spared the painfully long intervals which generally occur in amateur performances. The intervals between the acts will give the school orchestra an opportunity to show its ability. Special folk dances or short numbers by the glee club may help to fill in the time.

The Accompaniment

ONE OF THE great factors in the success of the operetta performance is the quality and the nature of the support which is furnished by the accompanist or the accompanying group of instrumentalists. Many operetta performances have been utterly ruined by permitting the school orchestra to accompany the chorus and solo numbers. Even a good school orchestra may be so engrossed in the instrumental score that it will over-play the singers or drag the tempo, and thus cause constant irritation to the conductor, cast and chorus. It is far better to use a good piano accompanist for the solo numbers and, when possible, to use a few good string instrumentalists and even a cornet and trombone to support the choruses. The entire orchestra may play for the dance numbers.

The conductor should be placed in a prominent position—as close to the stage as possible. He must be very positive and regular in his beat and deliberate in his attacks, as a hasty signal will cause confusion and secure a poor response. The successful production of a good operetta is well worth all of the effort spent on it and, aside from the financial gain which is sure to accrue because of the general interest taken by the entire student body, the project has a far-reaching influence on the development of the cultural life of the school.

Combined Course in History, Appreciation and Harmony

Part V

(*Continued from page 225, March, 1927, Issue*)

Page numbers referring to *Musical History* study are those in "The Standard History of Music" (Cooke); those aligned with *Appreciation* listings are pages in "Standard History Record Supplement"; and the book for *Harmony* study, to which reference is made, is "Harmony Book for Beginners" (Orem). In each issue is published enough of this course for, study during one month.

Week	Subject	Chapter	Topic	Page
17	History	17	Gluck and Reform of the Opera	95-97
17	Appreciation	15 & 16	*I Have Lost My Eurydice, Dance of Spirits*	8
17	Harmony	12	Harmonizing A Melody (Key of D and so forth)	45
18	History	18	Beethoven	99-104
18	Appreciation	18	*Minuet in G, Fifth Symphony*	9
18	Harmony	13	The First Inversion (Analysis)	47-50
19	History	19	Schubert	105-109
19	Appreciation	15 & 16	*Erlking, Serenade, Wanderer, Ave Maria*	8
19	Harmony	19	First Inversion (Harmonization)	50-52
20	History	20	von Weber	111-114
20	Appreciation	15 & 16	*Freischütz and Oberon Overtures*	8-9
20	Harmony	14	Harmonizing Melodies Reviewed	53-54

Part VI, Presenting the next four weeks' study outline, will appear in the May Issue.

The Radio Immensely Popular

By H. C. Tilden

THE radio is easily the outstanding miracle of the century. In the short time since its discovery it has gained a tremendous hold on the popular mind. Radio is a good mixer. Many housekeepers dilute their daily tasks with a liberal admixture of radio entertainment. The other day I saw a woman ironing. She had the headphones fastened on, and as she slid the iron to and fro, she listened in to a delightful concert. What magic this is! What would our ancestors have said? What would they have thought of such a frivolous indulgence in the hours given to serious work? They probably would have thought such a combination of work and play a wicked indulgence.

Last summer there was a riot and a jailbreak in Salem, Oregon. Several men were killed. Subsequent investigation revealed that the prison authorities had curtailed the radio privileges of the prisoners. This, to the minds of the convicts, was not to be borne; so they staged a protest—a tragic protest, as it proved. The warden might have cut down their food, piled more work on them, and they would have submitted. But when their precious privilege of listening in was interfered with—well, that was something else!

Letters from Etude Friends

Fingering Thirds

TO THE ETUDE:

Your attention is directed to the following fingering for all scales in double thirds, also, in double sixths:

R. H.—3 4 5 4 3 4 5
1 1 2 1 1 1 2
L. H.—5 4 3 4 5 4 3
2 1 1 2 1 1 2

and for the chromatic scale in double thirds and double sixths:

R. H.—3 4 5 4 (repeat to end of scale)
1 1 2 1
L. H.—2 4 3 4
2 1 1 1

These fingerings are exceedingly practical. The writer has had great success with it.

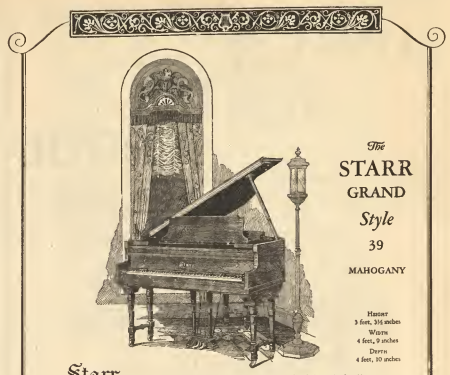
GEO. F. BRADY.

An Aid to Musical Progress

TO THE ETUDE:

Let me again tell you of the love I have for THE ETUDE. Without it I would lose a true musical friend. When in need of information or in time of discouragement I can always find in it something to satisfy me. And it is in every sense a text book.

You said well, after the passing away of its founder, that you would try to make it, if possible, a greater musical magazine. You have accomplished your purpose. It reflects great credit on you, the editor and his staff. Besides this it is the means of spreading the light of the "Divine Art" to thousands. I look upon it as almost a religion, for, wherever music is, there is the higher, happier and better life. THE ETUDE is the journal that is foremost in doing such work.

Although my field is the vocal art, yet I read the magazine from cover to cover and gain knowledge thereby. I do not know how any lovers of music can do without it, be they teachers or pupils, or simply those who love to hear and be informed of happenings. Music has ever reached upward for the betterment of our lives, and THE ETUDE is an instrument in hastening this progress.—FRED HICKIN.

The Subject of Teaching

(*Continued from page 303*)

the beginning of the phrase and consequently are soon out of breath. When the two things mentioned are regulated there is never any further difficulty with long phrases.

Resonance

THE RIGHT ACTION of the vocal cords mentioned above is absolutely essential to a resonant quality. The sound waves must be of sufficient strength to create resonance in the upper cavities. This is not a question of whether we believe it or not, or whether it coincides with our theories. It is in the acoustics of the instrument. The tone must be reinforced, and nothing but the vocal cavities can do it. We can no more dodge this than we can the law of gravitation.

A breathy tone cannot be resonated so long as it is breathy; and a breathy tone cannot be correct with breathing exercises. When the tone is breathy it means that the vocal cords are not functioning properly, and there is the place to correct the fault. Breathing exercises are not a cure for all vocal ills. There are many other things to be considered.

Registers

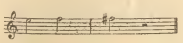
TO A CERTAIN ELEMENT of the teaching fraternity registers were long ago outlawed and are not to be mentioned in polite society. The rest of us have reached nothing that resembles an agreement. It must be admitted that there is a radical difference in the viewpoint of one who believes there are no such things as registers in the voice and of another who is sure there are at least six that are well defined.

I cheerfully subscribe to the proposition that there are no perceptible changes of register in the trained voice; but what about the untrained voice? If there is any one thing a voice teacher is supposed to do, that thing is to hear; and one who never hears uneven spots, sometimes even breaks, in the untrained voice is certainly defective in the elementary principles of voice training.

The voice can do many astounding things, but there is one thing it cannot do. It cannot produce two octaves of tone with one length and thickness of vibrating tissue for the same reason that the piano cannot produce its entire scale with one length and thickness of string. The camera, which has a reputation for veracity, shows conclusively that it does not.

The word register is perhaps unfortunate, but conditions would remain the same no matter how they were named. I agree that registers are not to be talked about; but it is the business of the teacher to build up an even scale, and I am still unable to understand how one can correct a mistake he does not hear.

Again confining my conclusions to my own experience, bad voice production is almost always due to a wrong use of this vibrating tissue. When the tone is forced it means that there is too much resistance in the vibrating tissue, consequently a heavy breath pressure is required to make it vibrate. It is equivalent to using too thick a string. In the upper end of the voice this error is almost universal. Unless it is corrected that part of the voice soon becomes useless and short-lived. It is not at all unusual to hear a soprano sing a thick, unsteady, throaty tone on the pitches



and have nothing above that. The mistake here is altogether one of vibrating tissue. It is far too thick. This soprano is using a string which would be right for a pitch a half an octave lower, but which is entirely wrong for E, F, and F♯. By so doing she is losing four or five tones on the upper end of her compass. In other words, she is making no use whatever of that part of the compass known as the head voice.

It is around the top line of the staff that soprano voices are so often ruined, and I have seen many voices restored to usefulness and success by using a far lighter, or thinner vibrating tissue, string, mechanism, or register, the name does not matter, and carrying it down toward the middle of the voice.

No Haggling

IT IS THE OFFICE of the teacher to correct faults, not to waste his time haggling with words.

The terms: head voice, middle voice, and so on, answer my purpose in solving these vocal problems. But if one does not know what to do with voices in the condition mentioned above, he will draw scant assistance from a revised terminology.

These vocal problems are simple to those who understand them, to those who have progressed beyond terminology to where they see things clearly. The haggling with terms is usually done by those who have a "low visibility."

One should aim to reach a point beyond theory and formula where principles are clearly understood. The principles governing the vocal instrument are as constant and unvarying as any natural law; and when the conditions are right they operate spontaneously and automatically.

The process of training a singer is psychologic. It is training the mind rather than the body. The secret, if there is one, is in having the right idea. Having this, an elementary knowledge of the mechanics of the instrument will be ample. Let us not forget that many of the greatest singers of the world were trained before anything of importance was known of vocal anatomy.

Any one of a scientific turn of mind can take the voice apart and study it in detail. But the training of a singer is synthetic, not analytic. It is combining a number of things in proper proportion and causing them to function harmoniously to one end—beautiful tone and beautiful singing.

Musical Smiles

By I. H. Motes

Blowing

TOMMY: "Do you know, my father's the greatest musician in town."

Joe: "H'm, that's nothing. Why, when my father starts his music hundreds of people stop work."

Tommy: "How's that?"

Joe: "Oh, he blows the factory whistle."

* * *

His Explanation

SHE: "What sweet sounds come from the water tonight!"

He: "Yes. The fish are probably running through their scales."

* * *

Guarded

FOND Parent (after her daughter's voice has been tried): "And how much will it cost to have my daughter's voice trained?"

Professor: "That, madam, depends on your neighbors."

* * *

To Show Off

MAYBELLE: "Why does George insist on talking so much about music?"

Jealous Rival: "He has just learned how to pronounce Rachmaninoff."

Weight and Relaxation

by Gabriel Fenyves

(*Continued from page 258*)

LESSON V

The Various Touches

LEGATO. For this touch, hold the first key down until the next is struck, releasing the first only after the second key has started downward, thus making a perfect connection between the two keys. To produce a sonorous, round and singing tone, as in the melody touch, use the arm weight rather than muscular or finger pressure.

Staccato. The staccato touch is produced either by the finger, wrist or arm, or a combination of all, depending on the softness or loudness of the tone to be played. In rapid passages, the so-called *leggiero* touch is used, being a combination of finger staccato and loose wrist. The arm staccato is used only for loud octaves and chords and is obtained by releasing the key the moment it is struck and at the same time relaxing the finger, permitting the key to rebound.

The finger and the wrist staccato are used mostly for soft passages and those marked *leggiero*, which is a combination of staccato and what is known as non-legato and is accomplished by immediate release of the finger from the key, whether you use the finger alone or the finger and wrist.

Much staccato practice will result in the looseness that is so necessary in playing *leggiero*, the touch used by nearly all concert artists in playing rapid legato passages. In other words the notes are not connected as they are in true legato, but, by playing them softly, the effect is as though they were. This gives a pearl-like brilliance to a run or passage. Ability to play *leggiero* properly is one of the final steps in acquiring a brilliant technic and is the result of constant practice of staccato.

The forearm and full-arm staccato are used mostly on loud single notes and in octaves and chords. It is done by releasing the key, immediately, "weighing" upward the whole arm. The louder the effect desired the more "upward" should be the pressure, and it should be exerted in leaving rather than in striking the keys. This gives the sensation of weight drawn upward.

Portamento. This touch is not used for passages or rapid runs, but rather for melodies or disconnected notes. Play legato. But, instead of connecting the notes, release the key before the next note is struck. Or, to put it another way, play staccato. Only, instead of releasing the key at once, sustain the note a moment, then release without connecting with next note—as though the key were "sticky."

Finger-Position

NOW, as to the position of the fingers: When the arm weight is used, play with the fingers almost flat, although firm from the knuckle-joint out, as they are able to stand the concentrated weight of the arm better than curved fingers. The straight or clinging finger should always be used in the melody touch.

On the other hand, quick passages, scales and arpeggi should be done with bent fingers and loose wrist. The position of the wrist has been the subject of much discussion among piano teachers. Wrists either extremely low or extremely high are handicaps to velocity. The important point is not so much the position of the wrist as that of the thumb. Holding the thumb almost perpendicular to the keyboard in itself will result in a higher position of the wrist, as well as forearm, which is the position to be desired.

Repetition Exercises

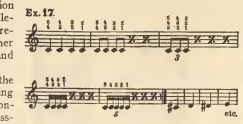
THE AVERAGE player encounters much difficulty when attempting to play the same note rapidly several times in succession. The following exercises on striking the same note repeatedly are very important, especially for acquiring speed.

Start these exercises with middle C, first by relaxing with the full arm weight and using a separate motion for each finger, as in the staccato exercises. Play C with the fourth finger, then with the third, second and first. Next, play the same note with the fifth finger, then fourth, third and second.

Use a separate arm motion upward for each quarter note or its equivalent. Thus, there should be but one arm motion for two eighth notes, one for each group of triplets, for four sixteenth notes, and for each group of five sixteenth notes. In other words, there is a single arm motion for each beat, no matter how many notes to the beat.

Play the following exercise, starting with middle C, then playing C♯, and continuing chromatically. One of the chief reasons for playing different notes is to relieve the tension brought on by monotony.

Ex. 17.



After this, play the repetition exercises Nos. 12, 43 and 52 in Cramer, No. 14 in Clementi and No. 22 in Czerny.

After the exercises outlined in these lessons have been learned, select numbers containing some of the technical difficulties already explained. Gradually the student will acquire suppleness and greater freedom; the arm and wrist will feel loose; the touch will be improved; and technical difficulties which seemed impossible to overcome at first will be executed with ease.

Self-Test Questions on Mr. Fenyves' Article

1. *What are the four most common faults of advanced piano students?*
2. *What is the first "up and down" motion and in what type of playing is it especially needed?*
3. *In what way does the "wave-like" motion facilitate scale-playing?*
4. *Describe a method of acquiring the rotary motion.*
5. *What two phases of technic combine to produce the "leggiero" touch?*

Clara Schumann's Memory

By Iva Dorsey-Jolly

IF ONE often gets discouraged and feels he will never be a musician because it is difficult for him to memorize, let him listen to this little story of Clara Schumann.

After it became the style to play everything from memory, Clara Schumann repeated her programs a great deal because it was difficult for her to memorize. It was said that she often cried over the necessity of thus learning her pieces. This goes to prove how necessary it is to memorize from the very beginning of music study, for then, as one grows older, memorizing becomes the smallest part of piano study, while, if it is not practiced, it gets to be more and more difficult as time goes on.

"It is a worthy ambition to hitch your wagon to a star; but, if you do not know how to drive, it avails naught—SOUSA.

Question and Answer Department
Conducted by
ARTHUR DE GUICHARD

Signatures and Accompaniment of Church Scales.

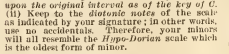
Q. (i) *What signature should I use in transposing the ancient Church Scales?* (ii) *In playing them shall I play them as the usual major and minor?* (iii) *In order to change these church modes or to write in their key a step or two higher, what signatures should I use?*—RUTH W., Pittsburgh, Pa.

A. (i, iii) Dorian: from C to D (two sharps), or Eb (three flats); *Phrygian:* from C to D, or Eb; *Lydian:* from C to D, or Eb; *Mixo-Lydian:* from C to D or Eb; for the four Plagal scales (*Hypo-Dorian, Hypo-Phrygian, Hypo-Lydian* and *Hypo-Mixo Lydian*) write from C to D, or Eb—or into the *key of the interval to which you wish to transpose, based upon the original interval as of the key of C.*

(ii) Keep to the *diatonic notes* of the scale as indicated by your signature; in other words, use no accidentals. Therefore, your minors will all resemble the *Hypo-Dorian* scale which is the oldest form of minor.

Marching Tempo; Slurs; Chords, and Triplets.

Q. You would do me a great service by answering the following questions: (i) *What is the exact time for marching?* (ii) *Slurs indicate phrasing, do they not? Should the hand be lifted at the end of each phrase?* (iii) *In music written as follows:*



how should the notes be played—in what order? Some of my pupils think that they should be played one part after the other and not altogether. Which is correct? (iv) *When playing two*  *in the treble to a triplet*  *in the bass, where does the second*  *come? Is it with the last note of the triplet? I would be very grateful for your assistance.*—H. H. F., Mount Carmel, Pa.

A. (i) For a slow march,  beat = 80

MM.; for an ordinary pace,  beat = MM.

96; a quick march, the  beat = 112 MM. (ii) Yes, slurs indicate the phrasing which should be marked by raising the fingers or hands, more or less, according to the character of the phrase. (iii) Each group of notes must be played altogether, as one chord. They are so printed, either for convenience or to show the progression of parts and to keep the melody paramount. (iv) The second eighth-note may *not* be played with the last note of the triplet. Not only is it wrong but it would sound too jerky. A little mathematical calculation could tell you the exact place for the note, but it is not recommended. The best and easiest way to acquire a regular, smooth performance of two notes with the right-hand to three notes with the left is to practice each hand separately, again and again, until it flows freely, almost automatically; then play both hands together, and you will find their respective rhythms even and independent. But it needs a great deal of practice.

Studies for Conductor of an Orchestra.

Q. Please give some idea of the studies required for a boy of sixteen, who wishes to become an orchestral conductor. Must he learn several instruments, or are piano and harmony sufficient? Should he study composition also? How long does it take?—L. R., Seaton St., Toronto, Canada.

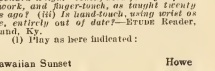
A. He should study Solfeggio, Sight-reading, Piano, or Organ (the latter preferably), an orchestral instrument (Violin, Viola or 'Cello), and should have an acquaintance with technics and color of all the instruments, a working knowledge of other languages besides his own (particularly, musical terms and phrases in Italian, French, German and English), Harmony, Counterpoint, Canon, Fugue, Form, Musical Analysis, Composition (as comprised in Musical Forms), and Ensemble playing. How long would this take? That depends upon his present attainments, musical receptivity, diligence in study, sympathetic responsiveness to the composers' intentions and a critical and delicate appreciation of balance of tone and nuances required by a composition. However it would take from ten to fifteen years and then, as a conscientious conductor, he would have to go on studying to the end of his life.

More Ornaments, Coulé (or Glide), Arpeggi; Touch.

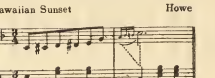
Q. (i) *Where, in relation to the bass-notes, should small notes in enclosed excerpts be played?* (ii) *What is the difference between "suspended weight" touch, used for light passage work, and finger-touch, as taught twenty years ago?* (iii) *Is hand-touch, using wrist as hinge, entirely out of date?*—ETUDE Reader, Ashland, Ky.

A. (i) Play as here indicated:

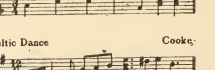
Hawaiian Sunset — Howe



Keltic Dance — Cooke



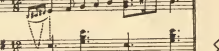
Spring Song — Mendelssohn



(ii) None whatever ("A rose by any other name . . ."). (iii) Not in the least.

Trill in Paderewski's Minuet in G; other Graces; Staccato Tones.

Q. (i) *How should I play the trill in the Coda of Paderewski's "Minuet" in G?* (ii) *How should the grace-note known as "acciaccatura" be played; before its chord or with it?*



Also kindly explain where several notes are written before the accented note, as in Mendelssohn's "Spring Song," and Mozart's "Rondo alla Turca." (iii) *I have noticed several signs for staccato; please explain their use.*—B. M. B., Shelby, N. C.

A. (i) The best advice to give you for the trill in Paderewski's *Minuet*, is to recommend the Presser edition for your study. It is excellent in every respect. Ask for "*Menuet à l'Antique*," Op. 14, No. 1, Paderewski. (ii) A simple *acciaccatura* should be played with its chord, but the finger playing the *acciaccatura* should be released immediately upon striking thus leaving the chord sustained. The *arpeggi* in Mendelssohn's *Spring Song*, are played with the beat in the bass. The grace-notes in the Mozart *Rondo* are *appoggiature*; they take half the time of the next note and the accent, the figure consisting, therefore, of a series of *grupetti* of four sixty-fourth-notes, the first note of each being played with the bass-note, and this rule holds good for the fifth and sixth measures also. (iii) The free forms of staccato are: a dash (–) which makes its note worth only a quarter of its written value  ; a dot (.) which makes its note worth only a half of its written value  ; and dotted and tied notes  which are worth three-quarters of their written value  .

Hymn Playing

(*Continued from page 305*)

slowly as a Mr. Walter described the singing in an old church in New England, when, as he wrote, "I, myself, was obliged to pause to take breath twice in the same note;" but we do need the exercise of some discrimination and some regard for the character of the hymn. Last summer a small church in the country was visited; and it has a good organist and attractive music in spite of limited resources. The first hymn was a joyous outburst of praise, played and sung with so much spirit that it was uplifting; the second hymn was a pleading prayer and it was taken with exactly the same speed and volume as the other! Surely this should not be! The organist should take time to examine each hymn and *feel* the tempo which will best convey its sentiment.

Elasticity Desirable

IF HE DOES this there will be a certain amount of elasticity of "give and take" in his playing. While maintaining perfect rhythm he can, nevertheless, grant enough latitude to let the content of the hymn be felt. Instead, as Harvey Grace so entertainingly expresses it in *The Complete Organist*, "Too many of us try to take our congregations by the scruff of the neck and haul them from line to line of a hymn-tune as if the most vital thing in music were its division into measures of equal length. When Debussy gives us such a rhythmical scheme as a measure of four beats followed by one of five, we say, 'How delightfully elastic!' When our congregation gives us much the same thing we shoot out our reeds and say, 'No, you don't!'"

The organist should follow the text of the hymn, breathe where that demands it, breathe with the congregation. It is not good, as a general rule, to sing with them, as it prevents you from hearing what is going on; but follow the text and breathe with them, always being mindful to maintain the rhythm. Think of the hymn-tune as a thing of curves, not of angles. Its rhythm swing like a pendulum, and a pause may be made at the end of a line like the pause at the end of the swing of a pendulum, without breaking the rhythm, which will be broken if the pause is not rhythmically calculated.

Time to Breathe

GIVE the congregation time to take a breath between verses. One organist had excellent training in this particular, from an old gentleman in the congregation who loved to sing and who had asthma! On the other hand, it does not do to allow too much time, or enthusiasm is killed. For this reason it is seldom desirable to play an interlude between stanzas, except in the case of a processional. A most effective finish for each verse of a hymn is to hold the last chord—which choir and congregation are singing—its full value with the right hand and pedal on the Great, then, as you signal your choir (with a nod) to stop singing, take the same chord on the Swell with the swell box closed, with the other hand, and without any break whatever. In order to avoid a break it will quite frequently be necessary to hold, say, the soprano and alto, tenor and bass, with the thumb and fifth finger of each hand on the Great in order to permit the second and fourth fingers of each hand to be in position over the corresponding keys on the Swell, ready to play the chord which is to be held softly between verses.

The use of this finish for each verse of a hymn obviates the silent wait which is so embarrassing; and it is not disagreeable in itself, as is the sustaining of one pedal note, which is a common practice. The effect is, indeed, quite like an echo of the last chord sung. A great advantage, too, is that the moment you release this chord on the Swell the congregation takes notice that a new verse is about to begin, and will sing the very first note with the choir instead of straggling in on the second or third.

Dragging the Hymn

IF A LARGE congregation is singing a hymn and dragging it out until it threatens to lie down and die, play slightly *staccato* or *marcato*, and *very slightly* in advance—but not much, as you must not disconcert them by running away from them.

We must never overlook the fact that the hymns belong to the congregation. In non-liturgical churches they are almost the only part of the services in which the congregation can express itself audibly; therefore the congregation should receive most thoughtful consideration and not be subjected to arbitrary dictation.

It is one of the most interesting problems of the organist to lift the playing and singing of hymns out of the commonplace up to a plane on which they will satisfy him as a musician and be a truly worthy element of worship. He must strive to effect perfect unity of choir, congregation and organ, and thus produce the beauty and expressiveness of a true work of art.

Pointers for Musical Parents

(*Continued from page 307*)

mer days for undisturbed preparation. For, for the normal healthy child there is no need for full three months of absolute idleness from directed study of any sort. Next month we shall discuss music study in the vacation period.

Q: What book do you advise for use in teaching a five-year-old child the piano? Mrs. J. K. Newcastle, Pennsylvania.

A: I assume, since you ask for advice on a beginning book, that you intend teaching the child yourself. Unless you have had special pedagogic training and have kept abreast of modern ideas in music teaching, it would be dangerous for you to try to teach so young a child. The muscles in the hands and fingers of a five-year-old child are very delicate and could be permanently strained and stiffened if work on the keyboard is done too early under inexperienced teaching. Unless the child is unusually developed, physically and mentally, or is a real musical prodigy, five years of age is too young for actual lessons at the keyboard.

It would be wiser to put the child in one of the "learn while you play" kindergarten music classes for at least one year. If there is no certified instructor of one of these methods in your vicinity, or no specialist in beginning work, then I would advise that you teach the child by the use of musical charts, playing music games, with lively rhythmic exercises in marching, dancing and songs. Table exercises can be used for preparatory hand position and drill in raising and lowering the fingers. After a period of such preparatory work you will find "Middle C and The Notes Above and Below," by Lidie Avirit Simmons (Presser) a good beginning book.

Educational Study Notes

(Continued from page 301)

Strolling Along, by Carl A. Preyer.

The title suits the quarter-note movement of Mr. Preyer's composition to perfection. He might, even have called the piece "Ambling Along."

This is a study in legato. The phrasing is not difficult, but must be carefully stressed.

Perdendosi means growing slower and softer.

Valse Serenade, by Réné Demaret.

One of the main features of this extraordinarily interesting and charming serenade is the off-beat accent. Nearly every measure stresses the second beat.

Thematically this valse is as good as—if not better than—any violin composition which has come to our notice for a long time. The slurs, when properly executed, give a languorous effect.

To get "the best results" with this composition, go to an art gallery or anywhere where there is a picture of a lover serenading his sweetheart. Study the earnest look on the man's upturned face, the beauty of his loved one, the sweetness and romance that surges in their souls; then come back to your violin and play the *Valse Serenade* with this scene in your mind.

This piece is carefully edited and every marking should be carefully thought out and put into effect.

The "pien arpégé" in the accompaniment means "well-arpeggiated."

Grand Choeur, by Cuthbert Harris.

The title, which is not difficult to translate, means "Grand Chorus." The use of foreign titles is sometimes quite amusing and the psychology which underlies such a choice is interesting. One reason why English-speaking composers so frequently select a French word or expression instead of the English equivalent is that the French language is about the most mellifluously smooth language in existence; and thus we find Cyril Scott writing a "Danse Negre" and Sir Edward Elgar naming a violin composition "Salut d'amour."

Cuthbert Harris is well known as one of the leading composers for the organ. His anthems also are widely used and liked, and in all his compositions there may be found the same sound musicianship and the same unerring skill in the manipulation of the material chosen. Mr. Harris lives in Gorleston-on-Sea, England.

Section "A" of the *Grand Choeur* is forty measures in length, and is followed by a four-measure interlude modulating to the sub-dominant and offering a chance for flute effect. In the middle section of this piece notice how Mr. Harris varies the unison and solo effects. After another four-measure interlude there is a return to section "A," but this time there are certain changes. Observe how the arpeggio serve to prolong the diminished seventh chord. The last four measures are the Coda or tail-piece; they should be taken very slowly indeed.

Deep River, arranged by Clarence Cameron White.

One of the very best of the "spirituals" is *Deep River*, and this arrangement of the beautiful and haunting melody is the work of the famous Negro composer and authority on Negro folk-song, Clarence Cameron White.

This song expresses with the greatest poignancy the longing—deeply felt though unsungly worded—for the passage to "camp-ground." Such phrases, especially the term "gospel feast," show the influence of a half-comprehended religion to which the Negro was devoted, but whose subtler meanings and finer florescence he could not hope to comprehend.

This composition challenges all your powers of feeling and expression.

But You'll Come Back Some Day, by Chris Langdon.

A ballad of excellence with a very expressive lyric. The music is characteristic of the refrain is the eighth rest with which nearly every measure commences. Note that previous to the refrain the rhythm is not changed in this manner.

Mr. Langdon lives in London, England.

New Books on Music Reviewed

The Profession of Music. By Annie W. Patterson. (Cloth bound; two hundred and thirty-five pages. Published by Wells Gardner, Darton & Co., Ltd. Price, $2.50.

The author, a leader in the musical profession of the British Isles, and the first woman to receive the degree of Doctor of Music, by examination, has given, in a most readable volume, a great fund of information of the greatest value to young musicians embarking upon the treacherous sea of professional life, as well as much that may well be regarded as "food for thought" still. Along with this she has presented the subject-matter in a manner so delightful and pleasantly understood by the general reader.

Many sidelights are thrown upon the preparation necessary to successful activity in the various avenues of the profession; and many will find the warnings as to pitfalls which easily may wreck the best of intentions and efforts, and many a suggestion that will make easier the way of the aspirant for public favor which they be before the footlights or in the privacy of the studio of instruction. Along with consideration of the usual fields of solo endeavor, there are also treatments of the less familiar themes of "The Conductor's Duties," "Women in the Orchestra" and "Music for the Musician," all served up in such a light that when the last page is reached there is left a taste for more. The book is a distinct addition to the literature grown up about music, and belongs to that select company which is both entertaining and instructive.

Vocal Mastery Through Breath Energy. By Anna E. Ziegler. (Cloth bound; 150 pages; with a stated number of practical exercises assigned to each month. Madame Ziegler has for years been one of the representative American teachers and she has very cleverly selected a series of one hundred practical points and distributed them through the year, combined with exercises to make sure that anyone possessing this calendar and using it regularly should find it very profitable.

On the last page is given many hints from personal recollections by Enrico Caruso. The price of the calendar is $3.00.

Music and Music-Makers. By Constance Morse. Three hundred and sixty-four pages, cloth bound. Price, $2.00. Published by Houghton Mifflin Company, Boston and New York.

We remember, in our school days, learning the geography, first, of the whole world, then of continents, next of countries, and lastly of cities. And we remember how much more pleasurably we learned were the glimpses of streets and dwellings than were those bird's-eye views of African jungles and frozen islands of the North.

So, in the history of music, our minds refuse to focus on lofty wastes of general development. Rather, we want a systematized consideration of topics—and we find it here in "Music and Music-Makers." First comes old Greek music, then minstrels (in orderly file) followed by singers of the immediate past and present. The history of the opera and oratorio comes next, then that of the organ and piano, of the violin and of the orchestra.

By isolating each phase of musical development and doing away with all extraneous material, the author succeeds in saying much in a very little space—and in saying it well.

MacDowell is the last composer to be mentioned. The atmosphere of the book, we think, is as serene as those New Hampshire cottages and as fragrant as the fields of fresh clover from the entanglements of mistepresentation.

Modern Masters of the Keyboard. By Harriet Brower. Cloth bound; 303 pages. Published by Frederick A. Stokes Company at $3.00.

A collection of interviews with artists whose names have been written large in the pages which record the annals of piano technic and interpretation. Thus, from first-hand knowledge, the reader will get the benefit of the counsel of these giants of the keyboard, telling them many of the secrets of the success which has been theirs. There is inspiration in such communion with the great minds of those who have achieved largely; and both student and teacher will be the better for consulting many volumes of this nature as may come to their hands.

Haydn. By Michel Brenet. Translated by C. Leonard Leese. Bound in boards; containing 142 pages. Published by Oxford University Press. Price $2.00.

The writer possesses to an unusual degree the fine art of focussing attention on vital points—not, however, with the glare of pitiful disclosure, but playfully, half-lights. Haydn's two love affairs are rather summarily (we think) disposed of in the early half of the book; but his life with Prince Esterhazy is given in all the glory of specific detail, including the manner of wigs, the baryton blunder, the coach-in-four anthem, and the serener facts of his undying love of Mozart.

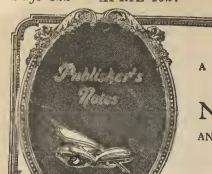
The second half of the book is devoted to "His Works." But Mr. Brenet is at one with all good authors in not being able for one moment to separate works and life. To know the real Haydn, then, is to hear him trying over the "Surprise" on the little square piano; to see him praying for forgiveness when work goes slowly; to enjoy the glimpse of his humor in purloining the sixth theme of "The Ten Commandments." We would almost suggest that, in another edition, the second half of the book be made the first, for Haydn's works are the pivot on which all his actions turn, the very soul of his career.

So This is Jazz. By Henry Osgood. Published by the Century Company; illustrated with ten half-tone pictures of various jazzologists and numerous notation examples. Price $3.00.

In the twenty chapters of a 257-page book Mr. H. O. Osgood, for many years one of the editors of *Musical Courier* in New York City, has covered the study of Jazz with a definiteness and reading interest not to be found in any other work. It is the best work upon this subject we have yet seen.

The book ranges from speriehls to the bloozy-blues and from Irving Berlin to Paul Whiteman, the King of Jazz. One of the most interesting chapters is "The Anatomy of Jazz Orchestration."

There is a great deal in this book that the serious musician may read with profit.



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers
April, 1927

Album of Study Pieces in Thirds and Sixths	.30
Beginner's Method for the Saxophone	.40
Beginner's Voice Book—Trowbridge	1.50
Book of Part Songs for Boys With Changing Voices	.30
Brehm's First Steps for Young Piano Beginners	.25
Fifty Easy Melodious Studies for the Pianoforte—Op. 7—Bichl	.30
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	.75
Fundamental Studies in Violoncello Technic—Schwartz	.40
H. M. S. Pinafore—Sullivan	.50
Melodious Study Album for Young Players—Sartorio	.30
Miss Polly's Patch Work Quilt—Operetta —Stults	.45
Music, An Educational and Social Asset —Barnes	1.00
New Collection of Favorite Songs and Choruses for All Occasions	.10
New First and Third Position Album—Violin and Piano	.50
New Organ Collection	.35
Ragbag, A—Six American Pieces for Piano—Gilbert	.30
Secular Two-Part Song Collection	.20
Seven Octave Studies—Kullak	.40
Six Recreation Pieces—Four Hands —Bernard	.35
Twenty-five Primary Pieces—Wright	.35
Twenty-Four Melodious and Progressive Studies—Gurlitt	.30
Very First Pieces Played on the Keyboard —Wright	.25
Violin Method for Beginners—Hathaway	.40

Music and Awards For Commencement

June, the month of Roses, Brides and the "Sweet Girl Graduate," will soon be here, and in many schools, colleges, academies and other institutions of learning throughout the country teachers and students are engaged in preparing for the "big event" of the year, the Commencement Program. In other schools, where the program is not so elaborate, preparations will soon begin. Music has always been considered an indispensable part of the Commencement exercises, and every effort is made to procure appropriate musical selections within the capabilities of the available talent. Whether one has begun this musical preparation and it is still incomplete, or whether no selection of musical numbers has been made, every teacher and school music supervisor will find something of interest in the Theodore Presser Co.'s folder, "Commencement Music," a copy of which will be sent gratis upon request.

This informative circular lists choruses in unison, two, three and four parts for treble voices, choruses for male voices and numbers for high school and college mixed choruses. It also gives a list of Baccalaureate anthems, vocal solos and duets and ensemble piano music.

For the convenience of patrons and to assist them in making their choice, the Theodore Presser Company has in its employ experienced music clerks, who at all times are ready to mail out selections of desired material in any of these classifications, which will be sent with the privilege of returning any found not desirable or appropriate.

In the folder "Commencement Music," above mentioned, there are also cuts showing various styles of diplomas and certificate forms and medals of gold and silver. Those who contemplate giving any of these awards to graduating and honor pupils will do well to remember that the few expert penmen and engravers capable of producing a suitable quality of workmanship in keeping with the importance of these destined-to-be-lifetime treasures, are very, very busy at this season. Sufficient time should be allowed, therefore, in placing orders for special engrossing of diplomas or engraving medals to avoid the possible disappointment of delay in delivery and not having the award at hand on the day set for its presentation.

Summer Classes of Interest to the Progressive Teacher and Ambitious Student

The ambitious students soon will be looking for Summer study opportunities and the progressive teacher will see to it that these students are accorded such opportunities while at the same time arranging a profitable source of Summer income for themselves.

Life moves so fast these days that the old habit of discontinuing music in the Summer has been abandoned for even more intensive music study that becomes possible through the let-down of the regular school and college studies.

Instead of letting up on the customary piano, violin or voice instruction, teachers should give even more consideration to achieving results during the Summer months in these branches and particular attention should be given to specially organized Summer classes, taking up musical history, harmony, theory or musical biography.

We dwelt more at length upon the forming of such classes in the Publisher's Notes of the March, 1927, issue of the ETUDE.

Of course, the outstanding favorite special classes doubtless always will be history and harmony classes. Hundreds of copies of the "Standard History of Music," by James Francis Cooke are utilized each Summer for history classes and for harmony classes, the book that is in great demand each year is the "Harmony Book for Beginners" by Preston Ware Orem.

We would be glad to assist teachers in every way possible with regard to Summer classes, sending material for examination or, through correspondence, supplying any desired information.

Why Every Child Should Have a Musical Education

A Very Remarkable Prize Contest

ANNOUNCEMENT

In all of the history of THE ETUDE we have never had a contest in which so many remarkably fine essays were submitted. There were over seventeen hundred contributions coming from all parts of the world —South America, Canada, Europe, Africa, Asia and Australia.

One of our Editors estimated that in coming to our offices these essays traveled an aggregate of over 8,500,000 miles.

Three experienced Editors gave considerable time to the first reading. The general excellence of the essays was so high that choice became extremely difficult.

The final sorting of about one hundred manuscripts is now being made by a different group of Editors with a view to determining which shall receive the prizes, which are twenty-five in number.

We desire to make the decision very carefully and therefore must ask the indulgence of those contestants whose essays have not been returned.

Music, an Educational and Social Asset
By Edwin N. C. Barnes

This is a book for progressive teachers and active music leaders and music club leaders in all parts of the country. It is written in very sympathetic and understandable language, is very interesting, very convincing and is very desirable for music workers who find the need for demonstrating to the foremost men and women in all fields in their community, the practical value of music in education.

Every teacher should be a potential missionary of the art, and in the hands of an active teacher such a book becomes the very finest possible kind of propaganda material. Here is an opportunity which no person whose livelihood depends upon music should neglect.

The book is now on press and our readers will have very scant opportunity to purchase this at a reduced rate. When published it will cost $1.50.

Those ordering it at the introductory rate may have copies for $1.00, postpaid.

Actively and properly used, the book should in time bring many, many times the cost of the work through the development and propagation of musical activity in the intelligent community.

A New Set from James H. Rogers

"Hurrah!" was our exclamation when a delightful new set of pieces came in from the famous American Composer, James H. Rogers. After we had played them we were even more delighted. Few composers have the wonderful personal claim of Mr. Rogers. Just read a few lines from the characteristic letter from the Composer:

"A roll of music goes forward to you by registered post to-day. Six piano pieces, not so very hard and not so very easy. Just medium. An odd mixture, and I know it. Three in the olden manner, with a few reminders—consecutive fifths and so on—that we are living in a grand and glorious age, one jazzy effect, one waltz that I thought of calling 'Glucose,' and one echo of the old American fiddlers.

"There you are, a sort of goulash, but I hope you'll like them. One has, I am inclined to think, quite distinct possibilities. That is the 'Barn Dance.' I won't deny that I took a cue from Percy Grainger in the general plan of the 'Arkansaw Traveler Comes to Town.'"

The set will be published in a few weeks. The advance of publication prices are as follows: *Prelude*, 24 cents; *Choral and Interlude*, 18 cents; *Fughetta*, 18 cents; *A Modern Instance (Syncopation de Luxe)*, 24 cents; *A Sentimental Waltz*, 24 cents; and *Barn Dance (The Arkansaw Traveler Comes to Town)*, 24 cents.

A Helpful Catalog

Pianists, and teachers especially, will find *Descriptive Catalog of Piano Music, Solo and Ensemble* a most convenient reference. Nearly 800 pieces are given individual descriptions. Send for your copy today. No charge.

A Ragbag—Six American Pieces for Piano
By Henry F. Gilbert

Henry F. Gilbert is an American composer of striking talent, who has confined himself chiefly to the larger forms. Mr. Gilbert is modern without being ultra-modern. He has written recently a set of six piano pieces which are highly distinctive and original; collectively, he calls them *A Ragbag*. Naturally, one would suppose from this title that the pieces were somewhat "syncopated." They are; also, they contain an element of what might be called "glorified jazz." Furthermore, there is plenty of modern harmony. The pieces are exceedingly interesting to play and they are well worth study. In point of difficulty, they are about the fifth grade. For the editing and fingering, Mr. Gilbert has called upon the services of the well-known pianist and teacher, Mr. Alfred De Voto.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Twenty-Five Primary Pieces
By N. Louise Wright

Miss N. Louise Wright is so well pleased with her little work, the *Very First Pieces Played on the Keyboard*, just coming off the press, that she has written another work, a collection of little pieces to follow it. In this new book the pupil really begins to play. The pieces are a little longer and they go into different keys. Sometimes both hands are in the treble clef and again both hands may be in the bass clef. Although very easy to play, the pieces are characteristic, bearing such striking titles as *Jumbo, Raindrops, The Rooster, Flute and Violin, The Bee*, and others. This is just the sort of a book to take up when one is nearing the end of the first instruction book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Six Recreation Pieces For Four hands for Teacher and Pupil Primo Part in Compass Of Five Tones
By Georges Bernard

There is always a certain demand for four-hand pieces for teacher and pupil. In this new set of six pieces, by the well-known modern French composer, Mr. Georges Bernard, one finds much to admire. There is a certain delicacy of workmanship and a subtlety of harmony that contribute to make the pieces very interesting to play. The pupil's part throughout is in the five-finger position in both hands, although, of course, the pieces are set in different keys. When one considers the limited compass the melodies are exceedingly good with plenty of rhythmic variety. The teacher throughout has plenty to do, although the part is not difficult. The pieces are: Marche Joyeuse in C, Bluette in D, Valsette in G, Melodie in A Minor, Badinage in C, and Ronde in F.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Fundamental Studies in Violoncello Technic
By G. F. Schwartz

It is not to be supposed that the beginner on the 'cello needs, as a general rule, a downright beginner's book. Those who take up the 'cello will have at least mastered the rudiments, or possibly have some knowledge of some other stringed instrument. When such is the case, this book is just right for them. The author, who is himself a practical 'cellist and teacher, has devised a number of technical "short-cuts" which will be found more than helpful. Moreover, he has given full instructions as to the application of his principles to the various standard studies and advanced methods for the instrument. This book is now nearly ready.

The special introductory price in advance of publication is 40 cents per copy, postpaid.